TWENTY-FOUR PAGES.

THE NEW YORK DRAMATIC MIRROR

Vol. XXXI., No. 797. NEW YORK: SATURDAY, APRIL 7, 1894. PRICE, TEN CENTS.

ANNA ROBINSON.

DEDICATING KEITH'S NEW THEATRE

At 11 A. M. on Easter Monday, Myrtle Kingsland, exquisitely gowned in classic draperies of white and gold, ornamented only by the magnificent jeweled emblem recently presented to her by the G. A. R., glided in front of the curtain at Keith's new Boston Theatre, and recited with fine dramatic effect a prologue written for the occasion by a Boston journalist, S. R. Hodgdon. As she concluded,

"A monument enduring here shall stand,
The pure of all, the fairest in the land.
And now ring up the curtain."

the curtain rose slowly to the strains of the national anthem, revealing a garden—a perfect marvel of beauty and scenic art. Miss Kingsland was twice recalled by an enthusiastic audience, and then followed a programme of unusual length and merit. Two years ago the *Morning Journal*, describing theatrical superstitions, and noting Mrs. Langtry's famous turquoise ring, John McCullough's yellow garment, which he believed brought him luck, said: "Nine-tenths of the theatrical profession believe in some animate or inanimate talisman. One woman, a Miss Kingsland, has within a few years been especially engaged on eleven different occasions to open new or newly remodeled theatres. When asked if this was due to accident or superstition, she laughingly replied, 'Ah, as they say in Ireland, that is one of the things that is 'because it are.' When Mr. George Russell, the successful New Haven manager, engaged her to open his theatre, he said, 'A foolish superstition, of course—I know that—still it is a fact, no house in which she made the first speech failed.'" A picture of Miss Kingsland appears above.

JOSEPH JEFFERSON ON MACBETH.

Joseph Jefferson delivered his lecture upon stage art before the Arena Club in New Orleans on March 24. As is the case wherever Mr. Jefferson repeats this address, the famous actor varied his talk entertainingly, and in response to questions propounded by his auditors touched upon new relative topics. Eugene Field happened to be in the New Orleans audience, and as he had talked with Mr. Jefferson upon the subject of Macbeth, Mr. Field suggested that the lecturer should give to his auditors the thoughts he had developed in his conversation with Mr. Field, and Mr. Jefferson consented.

Mr. Jefferson said that as a comedian he was trespassing on sacred ground, and it would be more in keeping for him to descant on a comic rather than a tragic character, and surely if there were any of the English or American tragedians present they would think it presumption for him to explain the conception of one of their roles, but as none of them were present he might venture upon it, and he hoped that the gentlemen (returning with a smile and an expressive gesture to the reporters gathered at the tables making notes of his address) would allow his words to go no further.

The greatest of all Shakespeare's characters, he thought, was Macbeth, who had been misunderstood, and it was generally considered that ambition and revenge were the motives which actuated him. He called attention to his having named ambition as the passion illustrated by Shakespeare in Richard III., and face for Macbeth. He believed that in this play Shakespeare illustrated, and meant to illustrate, fate. He gave the key to his plays in his soliloquies, and it was in their soliloquies that the true character was shown. The words spoken by his characters, when they were gone, revealed their innermost motives. Shakespeare never disclosed his audience, the characters disclosing each other. Macbeth, had he been of evil mind, would never have needed the witches; there were none needed for Richard, as in the soliloquy he spoke of the murder of his brother, showing how willing he was to murder his children, or the family tree for that matter.

As soon as the play of Macbeth opened, before he appeared upon the scene, there were the three witches plotting, laying plans and marking out his destiny. Macbeth was a good man made bad by fate. His first appearance on the scene was in the full glory of manhood, and his first utterance was almost a pun: "So foul and fair a day I have not seen," for the day, though lowering and ugly, was a fair day to him who had just won a victory. And the witches greet him and hail him as Thane of Glamis and Thane of Cawdor, and king that shall be, and he does not understand their greeting. He was a man who must be beset to commit crime, and before every crime that he committed these three witches met and ordained that he must spill more blood. The difference between Macbeth and Richard was shown strongly in the effects produced upon both of them by the sight of blood. Richard, after the murder of Henry VI., said:

"See how my sword weeps for the poor king's death!
O, may such purple tears be always shed
From those that wish the downfall of our house!"

And Macbeth, when he meets Macduff, "Of all men, have I avoided thee."

And he had thought how many crimes of men in these later days were due to the influences of three witches, and these three witches might be hereditary crime, accident before birth, or that tossing of the ball of chance which makes the man the justice or the thief.

THE OLDEST MANAGER.

It has long been a mooted question as to who is the oldest living manager in America. Several lay claim to that honor.

There is a difference in the conception of the term "manager." There is the manager of a theatre or organization for himself, and a manager under salary for the proprietor. There is also the dramatic, as well as the minstrel, operatic or specialty manager. Then again by the term "oldest manager" I mean the number of years in active service as a manager.

Henry C. Jarrett first entered the profession on January 3, 1852, as manager of the old Museum, Baltimore and Calvert Streets, Baltimore. Mr. Jarrett is at present managing the Garden Theatre, this city.

Thomas Maguire, the California manager for years, was born in 1824, and first became a manager early in 1850, in San Francisco, Cal. He retired from active management in 1884.

James H. McVicker was born in this city on Feb. 14, 1821, and became a manager on salary in 1851. His first attempt at managing for himself was in 1856, when he commenced at Wood's Theatre, St. Louis. He went to Chicago in 1857, and has remained there in management up to the present writing.

John Ellsler commenced management early in 1850, in partnership with Joseph Jefferson, on a Southern Circuit. He retired from management in 1888.

John T. Ford was born April 16, 1829. He commenced as manager on salary in 1851, in minstrelsy, but he did not commence in the dramatic field until 1855, when he assumed the management of the Holliday Street Theatre, Baltimore, and continued in management until his death—thirty-nine years.

Samuel S. Sanford is the oldest living minstrel manager. He was born on Jan. 6, 1821, and first became a manager on Feb. 16, 1843.

COLONEL T. ALLSTON BROWN.

BLOODSHED WAS AVERTED.

An amusing incident happened in Savannah, Ga., when the Alabama company was playing there. One morning a regular fire-eating "Southern gentleman" presented himself at the stage door of the theatre and demanded that the man who had played Colonel Moberly the night before be given up to him instanter.

He declared that the actor had been using him for a pattern and holding him up to ridicule, and he wanted to take him out and have satisfaction right away.

The actor was William Colburn, who had been giving a pretty close imitation of the real thing; but the manager, who had an eye to business, and was desirous of getting out of town with his company intact, saw that strategy was necessary if he didn't wish to have Mr. Colburn beheaded, or forward his remains to a bereaved family, so he found his way forward confidentially and said to a few men:

"I wouldn't speak very loud if I were you. Colburn used to be one of those wild cow boys off on the plains; he was such a dead shot he could put a hole through a quarter while it was tipped up in the air. He's dangerous when he gets started and——"

He did not have to finish the sentence for the Southern gentleman was several blocks away apparently running to catch a train.

A CENTIPEDE ON HIS HAND.

At San Bernardino, Cal., one night recently, there was a lively incident in a theatre dressing room occupied by Joseph Grismer and his wife, Phœbe Davies. They had played in Phœnix, Ariz., jumping from that place to San Bernardino. At Phœnix Mr. Grismer had closed up his make-up box hurriedly without looking into it. He began to prepare for the play in San Bernardino, and opened the box. While he was fumbling in it with one hand and talking with his wife, the latter suddenly screamed and fell as a rule. Grismer, feeling something on his hand, was horrified to find that it was a centipede. Expecting every moment to feel the sting of the insect, and unable to give his wife attention, he sat rigid awaiting the result. Slowly the poisonous creature crawled across the back of the actor's hand and dropped to the floor, where it was dispatched quickly with a hairbrush. The centipede had taken up quarters in the make-up box at Phœnix. Miss Davies was hysterical for hours after she came to consciousness, and Mr. Grismer did not forget the incident for days.

BOOKFIELD DISTRICT PLANS.

On Saturday night Louie's Retreat will be withdrawn from the Fifth Avenue Theatre, and on Monday Mrs. James A. Herne will begin a three weeks' engagement at that house in her husband's play, Margaret Fleming. This piece was produced two seasons ago at a special matinee at Palmer's Theatre, with Mrs. Herne in the title role.

After the run of Margaret Fleming, Hauptmann's Hannele will be staged. In the cast will be E. J. Henley, Max Figman, Grace Filkins, and Maude Banks.

AN AMERICAN MUSICAL COLLEGE.

A bill has been introduced in the House of Representatives, at Washington, to incorporate "The American College of Musicians." Asa Bird Gardiner, A. R. Parsons, S. P. Warren and Dudley Buck, of New York; W. H. Webb, of Washington; James Simmons, of South Carolina, W. D. Harden, of Georgia; S. S. Sanford, of Connecticut; Clarence Eddy, of Illinois; G. E. and S. B. Whiting, of Massachusetts; E. M. Bowman, of New Jersey; W. W. Gilchrist, of Pennsylvania; C. B. Cady, of Illinois; A. A. Stanley, of Michigan, and J. C. Filmore, of Wisconsin, as incorporators, and authorizes them to establish a national school of music in Washington. The object stated is to place a thorough musical education within the reach of students. The founding of a national training school for music in connection with the college is also contemplated.

SCRANTON'S NEW THEATRE.

The Frothingham, the new theatre at Scranton, Pa., was opened on March 26 by Sol Smith Russell, under the most favorable auspices. The Frothingham, it is claimed, is the handsomest and best appointed theatre in Pennsylvania. It is managed by John H. Blackwood, until recently city editor of the Scranton *Tribune*. The New York representatives of the Frothingham are Klaw and Erlanger. The new theatre seats 1,600, has twenty-one boxes, and twenty-two large and splendidly ventilated dressing-rooms, is fireproof, and is lighted by gas and electricity. The stage is 64x90, with a proscenium opening of 36 feet. Regarding the Frothingham, Sol Smith Russell said: "I cannot remember having anywhere had the pleasure of appearing in a better or more complete playhouse in every detail."

THE LEAGUE'S AFTERNOON.

At 2:30 o'clock this afternoon, at the Garden Theatre, a literary and musical afternoon will be enjoyed by the Professional Women's League. "The Twentieth Century Woman" will be the subject for discussion, and papers will be read by Maude Banks, Mary Shaw, Mrs. Rachel McAuley, Mrs. Katherine Rogers, Mrs. Edwin Knowles, Mrs. Harriet Holt Colburn, and others. Lillian Russell will sing, the Abbott Sisters will play on mandolin and banjo, Bertha Behrens will give a violin solo, and Jean Grafton will be accompanist.

At the meeting of the League last Thursday, Mrs. Augusta Raymond Kidder read a paper on "The Mistakes of Women."

RESCUED BY AMATEURS.

Members of the Naval Reserve are rehearsing on the *New Hampshire* for a performance of Pinafore soon to be given by them. The ship lies at the foot of East Twenty-eighth Street. Last Friday night, during a rehearsal, the cry "Man overboard!" was raised, and the amateur actors rushed to the dock while two of their number rescued a drowning man who, intoxicated, had fallen into the river.

R. D. MACLEAN'S REPERTOIRE.

R. D. MacLean besides presenting a special production of Sparticus next season will give frequent performances of Othello, The Merchant of Venice, and Richard III. Mr. MacLean says his support will consist of actors and actresses who have had thorough experience in Shakespearean and classic drama.

WILL HEAR FROM THEM AGAIN.

The Robbins-Dunbaugh Music company, writing to THE MIRROR, say: "Herewith find our cheque in payment in full for our advertisement in THE MIRROR. Your medium has done us splendid service, and you will hear from us again."

LETTERS TO THE EDITOR.

MR. HOFF NOT ENGAGED FOR CLEVELAND.

THE LYCEUM,
NEW YORK, March 29, 1894.

To the Editor of the Dramatic Mirror:

SIR.—Your Cleveland, O., correspondent announces my name, among others, as a member of a company to play in that city this Summer. The statement is entirely wrong. I shall not play anywhere this coming Summer, and so far as Cleveland is concerned, have not even been approached in that quarter. Trusting you will make the correction, I am,

Respectfully and sincerely yours,
DAVID W. HOFF.

MORE TESTIMONY.

NEW YORK, March 26, 1894.

To the Editor of the Dramatic Mirror:

SIR: I cannot help but add a word of praise for your valuable paper. I received an advertisement and visited them. I was so hilarity, and before the edition was twenty-four hours old I had signed a contract with Thomas Thompson and George Ryer for next season, which proved to me the value of THE DRAMATIC MIRROR.

There has been a great deal of talk lately about Bronson, the dancer, and Willard Lee being one and the same. Let me say that Bronson and Willard Lee are two very distinct persons. He is under my management for the Summer season—that is all.

Yours truly,
WILLARD LEE.

RUSH CITY, AN ORIGINAL PIECE.

PITTSBURG, Pa., March 27, 1894.

To the Editor of the Dramatic Mirror:

SIR.—My attention has been called to the following paragraph in this week's MIRROR:

"It is said that Rush City, the farce-comedy to be produced in Brooklyn shortly by Knight and Hall, is Town Lots rehashed. This piece was produced at the Bijou Theatre in this city on May 29, 1893, and was a failure."

My Town Lots is no doubt meant Town Lots.

It is not at all in accordance with the usual policy of your paper to cast aspersions upon a new play before the production. Kindly state that Rush City is an original farce-comedy; that I have never seen Town Lots; that I know nothing whatever of its merit except by hearsay, and that if I thought that there were a line, a situation, or a character which suggested Town Lots in Rush City, I would unhesitatingly cut the line, situation or character out.

It would have been better form to have waited until the production of Rush City before giving credence to unreliable rumors.

This is the first time in my theatrical career that I have paid attention to newspaper comment, and I do it in this instance, not in justice to myself as author, but in justice to Messrs. Keogh and Peel, who have invested time, energy and capital in this new enterprise.

Yours respectfully,
GUS HEEGE.

THE FRACTIONAL CURRENCY DRAMA.

TRENTON, N. J., March 29, 1894.

To the Editor of the Dramatic Mirror:

SIR.—I have been in this business a few seasons, and I have traveled up, down and sideways all over this continent, but I have just discovered something here in Trenton that I think too good to keep, so I will let you and your readers in on it.

In going from my hotel to the theatre yesterday a half-sheet "hanger" displayed in a store window caught my eye. This "hanger" informed me that at the Mcosity Theatre (under the management of Isador Franklin) the week of March 26 would be presented the celebrated drama, Lost in London, "by a strong cast." Next week, The Forty-Niner.

Prices to this place of amusement are quoted at 5, 10, 15 and 25 cents. On Saturday afternoon there is a "children's candy matinee." Admission, including seat, 5 cents.

At first I took it to be one of "Biff" Hall's jokes, but on closer observation I found the "hangers" to be genuine.

Ye gods! What is this noble profession coming to? Histrionic abilities retailed at such figures. Before long, if this continues, I expect to see some of us (as in our younger days) displaying our talents for ten pins or perhaps seven nails.

Yours (crushed), GEORGE J. WIGHT,
Tornado company.

PIRATES IN SIOUX CITY.

ALLEGHENY, Pa., March 28, 1894.

To the Editor of the Dramatic Mirror:

SIR.—In this issue of your esteemed paper you publish a letter from Mr. Webster, of the Peavey Grand, Sioux City, Ia., in which he says that the writer of the letter to you is both ignorant and malicious. To both of which assertions I will say, he is a gentleman. But we will let that pass.

E. C. Wilson *did* play his home the past week, and he *did* play pirated pieces. It is a scheme of his, when he gets into a city and is caught in the act, to telegraph to Mr. Byron and get permission to play The Inside Track, and to Howard and Boyle and get permission to play The Black Flag.

Some eight weeks ago, possibly ten, Mr. Webster played the Rutledge company in his house, and they opened in The Black Flag and turned people away.

Mr. Webster says he will not allow pirated plays to be produced in his house. That is false.

I have been forced to work in pirated pieces, but I hope to be able to retrieve myself in that direction. Webster will give a date to any repertoire company that wants it, and if you can show me one in the West that is *not* a pirate, I will quit the business.

I can furnish all the proof Mr. Webster wants in regard to this. Let him come again. I can also give the organization organized against pirates some valuable information if they want it, and free gratis. I am not ashamed or afraid to publish my name, and you can do so if you wish.

Respectfully yours, C. H. THURSTELL,
Palace Theatre Stock Co.

HE QUOTES EMINENT AUTHORITY.

MYSTIC, Conn., March 29, 1894.

To the Editor of the Dramatic Mirror:

SIR.—Let me ask your kind indulgence once more, and a small space of your very excellent columns, to say to the stage manager with the "long" experience of six years, to look over THE MIRROR of March 24, in which Henry Irving, who perhaps, in the greatest stage director modern times has produced, and he will read in his speech to the Harvard students on "individuality," these true words: "For myself, I cannot understand why any man should want to formulate himself to the identity of some one else. Each man is different from his fellows, just as are the leaves of a tree, and at best, a perfect simulation can be but an imperfect substitution."

And, again, by reading further on, he says: "What was natural to the 'creator' is often 'unnatural' and lifeless to an imitator. No two people form the same conception of character, and therefore it is always advantageous to see an independent and courageous exposition of an original idea."

So this is enough for me, and I am sure the majority of actors will bear me out when I say again in the words of the great Irving.—Let the actor have some individuality, and he will appear to much better advantage, and assist the play to better results.

I am well aware that discipline in all well-regulated affairs is necessary, but molasses catches more flies than vinegar, and because there is a stage manager who thinks he knows it all is no reason that a man who might prove a good actor should be forced into a handicap.

Yours sincerely,
DAVID R. YOUNG.

ANOTHER CRACK AT THE STAGE MANAGER.

UNADILLA FORKS, N. Y., March 26, 1894.

To the Editor of the Dramatic Mirror:

SIR.—I am so fully aware of the "beams" in my own eyes that I am always loath to point out "motes" in those of others, but I trust I shall be forgiven if I add my voice to th se of "One Completely Crushed Down" and David R. Young, and beg that THE MIRROR will add to its numerous reform measures by forcing the infallible stage manager to "see himself as (some) others see him," until he concedes to the unfortunate actors under him an opportunity to give the public some glimpses of the intelligence they possess.

Because the original exponent of a character elected to do thus and so in it, and made a success of it, it does not necessarily follow that its limitations have been reached. In the world of commerce results very superior to those of even a few years ago are now obtained from like raw material.

In a recent performance of The Two Orphans, Madame Bisek, an actress "full of years and honors," was cast for La Frochard. She conceived the idea of dressing the part neatly and picturesquely, wearing silvery white hair when begging, believing that this sort of impostor would be most likely to gull the public, and presenting the dramatic power of contrast when she should throw off her guise of gentleness in the outcry of her scene—indeed, something on the order of the Patriarch in Dickens' "Little Dorrit." Did Mr. Stage Manager acquiesce, and commend her enterprise? "No, no, my dear; the part has always been played thus and so, and so on," with the result that a local paper, noting the performance, said: "Why an actress of Madame Bisek's acknowledged power and brilliant resources should have stuffed her figure into a ridiculous shape in a vain attempt to make herself a counterpart of Marie Wilkins and then content herself and disappoint her audience by giving a weak, spiritless imitation of that actress's well-known Frochard is a problem we confess our inability to solve." While, in fact, Madame Bisek had never seen Miss Wilkins, but had sacrificed herself on the altar of the inexorable stage autocrat.

In the early days of Hazel Kirke an actor in the part of Pittacus Green conveyed to his audience an impression of great mental excitement and repressed feeling in the second act by often sitting and then suddenly getting up from his chair. I have seldom seen a representation of this play since that this thing wasn't attempted, and always with the result: of killing the scene, and turning pathos into buffoonery, the impression conveyed being that "Patty" had sat down accidentally on the "business end" of a few dozen tacks.

Unless one has the test where most people use their heads. We cannot all produce a given result in the same way. Pray, Mr. Manager, let the intelligent actor at least try his own conception before you put him in the stocks. If you want only puppet performances, why engage actors without any regard to brains or experience?

Finally, it is the public that pays its money to be entertained, and there can certainly be no question that it prefers an original, virile performance even with a few crudities, to a slavish, lack-hearted imitation, no matter how desirable the original may have been. Sincerely, G. PAUL SMITH.

A Victorious New York Triumph!

THE KIMBALL OPERA COMIQUE ORGANIZATION

AND THE

PEERLESS CORINNE

In a Magnificent Production of

NOT ONE DULL MOMENT

HENDRICK HUDSON

Or, DISCOVERY OF COLUMBUS.

60 PEOPLE 60

Under Management of MRS. JENNIE KIMBALL.

THE ACKNOWLEDGED NOVELTY OF THE AGE.

1,000,000 people who have seen Hendrick Hudson say so!

Booked in First-Class Theatres ONLY.

REALISTIC SCENERY——MAGNIFICENT COSTUMES——THE SURPRISE OF ELECTRICAL EFFECTS.

POSITIVE ACKNOWLEDGMENT of the PRESS of NEW YORK CITY:

Corinne scored a success in Hendrick Hudson. As comic opera companies go nowadays it must be said at once that Mrs. Kimball's company proved an excellent organization. Judged strictly on its merits this organization could put many an opera company which appears on Broadway to the blush.—Evening Sun, March 26.

The large audience present last night gave the performance of the Kimball opera comique organization its hearty approval. Corinne has a sweet voice, shapely form and a nimble pair of heels.—World.

Corinne sings and dances nicely and possesses many amiable traits.—Tribune, March 26.

Corinne has made a genuine success. Her songs and dances are given frequent encores nightly. She is an attractive young woman, and possesses beauty and grace enough to entirely satisfy her audiences.—Press, March 26.

Applause was frequent and the expressions of approval were numerous. Corinne played the title role of Hendrick Hudson with considerable dash and ease, and is rapidly acquiring that finish of manner which comes only with experience.—Evening Telegram, March 26.

Corinne scored a hit. This little body with pretty face, black twinkling eyes, chic manner, which takes expression to songs, dances and funny lines was admirable.—News, March 26.

Corinne lends a charming presence, and her versatile talents to the impersonation of the title role. She sings with a pleasant and well trained voice, dances in an attractive manner, and plays the mandolin well enough to interpret the intermezzo of "Cavalleria Rusticana," and gives an excellent imitation of a Spanish cigarette girl.—American, March 26.

Corinne appeared in a series of beautiful costumes, sang prettily, played the mandolin, and rendered "La Paloma," in Spanish, and Spanish dances. It is superfluous to say that she pleased her audience immensely.—Recorder, March 26.

Corinne strived earnestly to please and contributes a great deal to the success of the performance. Her mandolin playing is excellent. The supporting company is of more than average merit. The costumes showy, rich and bright, and the march of the Phantom Cuirassiers is by far the best thing of its kind that has been seen on the stage here.—Journal, March 26.

Amphion Theatre, Brooklyn, April 2 and week; Grand Opera House, Brooklyn, April 9 and week.

Address MRS. JENNIE KIMBALL, 1827 North Broad Street, Philadelphia (permanent address after May 1).

Rome, March 16, 1894.

Eleanora Duse has been staying a few days in Rome, en route for Naples, where she intends to rest a while from her triumphs in Germany. Then she will resume her tours in foreign countries, much to our regret—for we would fain have her with us now, for a season at all events. You would not recognize her now, if you were to see her. She is no longer the Duse you and we once knew—an ethereal, colorless woman, whose aspect alone was wont to touch the public with commiseration, she did not act the "Lady of the Camelias," she was poor Marguerite in every look and movement. In fact, she gave the impression that she was really dying. Now, on the contrary, she is punk and florid looking, and she is actually growing stout. Perhaps it is her wonderful success, wherever she now appears, that has performed this miracle. She has also greatly gained in beauty by this transformation, but, henceforth, she will be obliged to make up for Marguerite Gauthier's dying scene! She is, however, as nervous as ever.

From Naples, Duse will go to Cairo, and next year—not sooner—she will give a performance in Rome with the great Novelli for the benefit of our dramatic artists' relief fund. The Taming of the Shrew is then to be given, Novelli as Petruchio and Duse as Katherine. The largest theatre in Rome will be chosen for the performance, and if the Queen be in Rome she will attend the performance. She has already seen Novelli as Petruchio, and enjoyed the performance, but what will she think when she sees Duse as the Shrew?

Meanwhile Novelli *l'unique* is leaving us for Spain and South America. Can you not make it worth his while to visit the United States? Remember, I introduced Duse to you. I now say "See Novelli, who plays tragedy, drama and comedy alike to perfection."

On her side Duse is preparing a life of her grandfather, Signor Duse, who in his day was a clever comedian in the Venetian dialect. He died of a broken heart. Something of his melancholy has fallen on our Duse.

What do you think? An English company is coming to Italy, unfortunately, however with a very meagre repertoire and unknown actors. They begin their experiment in Florence during the Queen of England's visit, when the town is full of English-speaking people. An English company ought to take in Italy, at least in Rome, Florence, Naples and Milan, where there are so many English, and where everyone, boasting of any culture at all, speaks and understands English. But the company should be good, and the classics would take better than modern pieces with Italians, who make a study of them when learning English.

Ernesto Rossi makes more with Hamlet and Othello in Italy than with any Italian or French play, ancient or modern.

A Leap in the Dark is the only novelty we have had in Rome, during the past month. The plot tells the story of a blind husband, who discovers his wife's adultery, and kills the lover. This is the second time, lately, that this subject has been chosen for a play in Italy. The subject is taken from a celebrated trial, which took place some years ago. The piece pleased mildly. Novelli gave a most dramatic rendering of the blind and jealous husband, driven to guilt by the darkness in which he lives, and the certitude of his wife's deception.

Gallina, the celebrated author of The Eyes of the Heart, which has been translated into English and French by Elena de Berry, has produced another play in Venice, his native town. This new play is written in Venetian dialect, like all Gallina's plays. The title of this new play is Gold, the Root of All Things. He shows a society corrupted by gold. But in this society he also shows an old nobleman who personifies all that is just, good, honest, and human. This nobleman shows that socialism is not a new word, that it is as old as society itself, and he concludes by saying to his socialist son: "Our ancestors knew how to make themselves beloved by the people. They lived with the people, not by the people, to ruin and corrupt them, but to educate and help them!" The piece made a great sensation, and was as great a success.

Giacinto Gallina, who is the prince of the Venetian stage, has had a bust erected to his honor in his theatre in Venice. The uncovering ceremony was very modest, for Gallina is a most retiring man, and hates fuss of any description. The bust bears the following words: "To Giacinto Gallina. Living. His friends. February, 1894." The uncovering took place amid cheers for Gallina. He was also presented with a parchment, in memory of the event.

I must just give a short, very short specimen of the old nobleman's thoughts in Gold. "So, so," he says to his son. "I suppose I have lived till now, without understanding what is going on around me. So, there's nothing but gold to live for. Friendship, honor, country, intelligence, genius, all that is great and good in fact, count for nothing in your society. There is only Gold! Well, if I thought that, that gold was only intended to destroy every sense of morality in us, I would say, the sooner the whole thing is blown up the better—for no worse could happen to us.

Giacosa, the author of the Game of Chess, is also writing a new piece, a one-act play, which is to be first performed by Zacconi and Pilotte at Verona. It is called The Invincible, and is the story of a heart, a passion, a sentiment. Giacosa will put it on the stage himself. He has left Milan and has gone to his villa on the Lake of Como, in order to work more at his leisure. Giacosa does not consider one-act plays as trifles, fit only to play the people into a theatre. He works at them as conscientiously as if they were tragedies in five acts.

In Rome we have not the Garas company, and he promises us some novelties besides the old repertory. He has also entirely reformed the scenery of the theatre, and this may interest some of your managers. He has abolished side wings for entrances, for instance, and the top draperies are also abolished. All the doors and windows, also, are real doors and windows, and all the furniture, hangings, mirrors, etc., are exactly as in our own living houses. Garden scenes, likewise, are to be provided with real plants and flowers. Realism, in fact, from beginning to end. Garas travels about with his own scenery. He could not get any Italian theatre to provide it for him. This is quite a revolution for Italy, and no doubt it will attract the public attention.

King Humbert is going to decorate Verdi with the Collar of the Annunziata—the highest order in Italy, and it places its knights on a par with the King, for they become cousins. It is said that Verdi is writing a "King Lear and a Romeo and Juliet." Let us hope that he may live to finish them. Ricordi says he plays like a child with eighty years. He is so wonderfully bright and energetic. As he says, his brain is still full of melody and harmony, but to write down their notes is the bore!

Ciaffei, the oldest tenor in Italy, has recently died in Florence. He sang in Anna Bolena and Beatrice di Tenda, and was the original Ernani chosen by Verdi himself. He was born in Rome, and studied in Rome under Zerilli, a celebrated master belonging to the early years of this century. Tamberlik was also a pupil of this same master. Ciaffei was director of the Warsaw Theatre for twenty-one years. He went to Florence after the death of the Emperor Alexander, and there he died, full of years and honor.

Palestrina the great composer of sacred music, was born in Rome, Feb. 2, 1524. His centenary passed almost unobserved here. Perhaps because the Pope hates music so much. However, there is a street called Palestrina in one of our new neighborhoods. But that is all. So goes the world—in Rome.

S. P. Q. R.

AN EXASPERATING EXPERIENCE.

The Lindell House at St. Louis professes to cater to the patronage of the profession, and in the past it has profited largely from that quarter.

When the Hallen and Hart company played St. Louis recently several members of the organization stayed at the Lindell, James Aldrich Libbey among the number. Mr. Libbey had patronized the house during several previous visits.

On Saturday afternoon after the matinee he was busy and neglected to ask for his bill. It was not presented to him. After the evening performance he went to the office and asked for his account. "Never mind the items," he said. "Let me have the total." He settled the bill, got a receipt and was about to take a cab to the station, when a friend asked him whether he intended to leave his trunk behind. Mr. Libbey said that he supposed it had gone earlier in the day with the rest of the company's baggage. He was told that it was in the office of the hotel.

Mr. Libbey hurried in and found the manager of the house. "Why didn't my trunk go with the rest?" he asked.

"Because your bill was not paid this afternoon," was the astonishing reply.

Mr. Libbey became angry. "If I had been asked I would have paid you a week in advance," he said. "You had no business to hold my trunk without informing me of your rule."

"We know our business," was the man's response, while an exasperating smile stole over his countenance.

Mr. Libbey restrained himself, and turned to go.

"Will you take the trunk on your cab?" asked the manager.

"No," said Mr. Libbey, "but if it isn't in our next town when I arrive there I'll sue the proprietor of this house for damages."

The trunk was forwarded without delay.

Mr. Libbey loses no occasion to speak of his experience at the Lindell, and THE MIRROR gladly gives him the opportunity to place it before the eyes of the profession at large.

RIVAL CANDIDATES

Charles Abbott, manager of Niobe, will produce at the Madison Square Theatre next Monday night for the first time on any stage, an original comedy, entitled Rival Candidates, written by C. T. Dazey, author of In Old Kentucky, and I. N. Morris. The cast will include Joseph Wheelock, Francis Carlyle, Henry Chanfrau, George R. Edeson, John W. Brosnè, Louis Haines, Victory Bateman, Lillian Lawrence, Lottie Alter, and Mary Barker. The plot of the play is said to have been suggested by events of quite recent occurrence in the financial and political world.

THE GALLERY OF PLAYERS.

The Illustrated American Publishing Company, of 5 East Sixteenth Street, New York, has just issued "The Gallery of Players," a notable collection of theatrical portraits and critical notes, edited by Austin Brereton.

The full-page portraits are twenty-two in number, including Irving, Terry, Edward H. Sothern, Margaret Reid, H. C. Barnabee, May Brookyn, Booth, Modjeska, Leonard Boyne, Jessie Bartlett-Davis, Kyrle Bellew, Mrs. Potter, Eugene Cowles, Theresa Vaughn, Jefferson, Lillian Russell, W. H. Macdonald, Ada Rehan, Henry Miller, Adele Ritchie, Richard Mansfield, and Nelba. One page of text, decorated with a series of miniature character pictures, is devoted to each subject.

The arrangement is most artistic, and reflects great credit upon the skill and taste of the editor, whose sketches are admirably written and remarkably comprehensive considering the limited space to which his critical observations are confined. Mr. Brereton has had ample experience in this sort of work, and the editorship of the "Gallery" could not have been entrusted to better hands. The Booth article is contributed by William Winter.

The engravings are beautiful, and in the details of typography, printing and paper the publication shows the best workmanship. The cover presents a reproduction of Mrs. Siddons as the Tragic Muse. It is the publisher's intention, we believe, to issue a similar book quarterly. The price, twenty-five cents, is marvellously cheap.

ANNA ROBINSON.

A picture of Anna Robinson ornaments the first page of THE MIRROR this week. Miss Robinson, who is twenty-one years of age, has been on the stage four years. Her first appearance was made with Harry Hamlin's company in The Fakir, but she preferred more ambitious work, and next appeared with Charles Frohman's company in Shenandoah, playing the part of Madeline West, to which she gave a charming individuality. Remaining with this organization two seasons, Miss Robinson played nearly every female role in Shenandoah. At the beginning of last season, Miss Robinson entered the company of Richard Mansfield, in which she was understudy to Beatrice Cameron. She had active work, however, and played the leading part in Dr. Jekyll and Mr. Hyde, as well as a variety of other characters. Re-engaged by Charles Frohman, Miss Robinson originated the part of Blanche Bartlett in Surrender, and was cast for Isabella in A Shining Light. Although these plays were not successful, Miss Robinson was highly commended for her work in them. Last Summer she was a member of Jacob Litt's company at St. Paul and Minneapolis, playing ingénue and juvenile parts. As Angie Gordon in The Planter's Wife she made a distinct hit. Recently Miss Robinson has won unqualified praise for her work as Ruth in A Temperance Town. She is an actress whose earnestness, ambition and talent ought to give her a prominent place in her profession.

PERFECTION OF TRAVEL.

When one travels, he wants to "get there" not only speedily, but safely and luxuriously. He wants to be surrounded by every appliance devised to secure safety and luxury; he wants to ride rapidly and smoothly; he wants pure air and freedom from dust; he wants elegant and artistic appointments, luxurious upholstery, easy chairs, the comfort and tastefulness of the parlor; he wants epicurean meals, fastidiously served, as he flies at lightning speed through Arcadian landscapes; in a word, he requires all that makes travel a delight. For that reason the experienced traveler goes by the New York Central and Hudson River Railroad, and enjoys the perfection of travel."

REMARKS BY KIRKE LA SHELLE.

"I have read with great interest THE MIRROR'S fight against play pirates," said Kirke La Shelle, manager of Barnabee, Karl and MacDonald's Robin Hood Opera company, "and I am heartily in sympathy with the movement.

"Perhaps my loathing of piracy is a result of thwarted boyish ambition, for to be a pirate on the high seas was one of my fondest juvenile fancies. I longed to command a long, low, rakish craft and fly the jolly roger and hang folks at the yard-arm and make others walk the plank; to stand by with cutlasses and swarm over the decks of richly laden merchantmen; to tread decks 'amuck with blood and fit to sink with gold.' But I found no chance to realize on these dreams of youth and now live thoroughly antagonistic to anything in the line of piracy.

"I've been in Canada lately. While in London I collided with the Ida Van Cortland company, and went to see The Blacksmith's Daughter. Here, I thought, was a chance to do a bit of detective work. I had read that Gus Thomas' play, In Mizzoura, was being pirated under the title of The Blacksmith's Daughter, and this was a chance to learn the truth. What I suffered in my quest no tongue could tell, for I lingered through a whole act of that dire play and listened to Miss Van Cortland's Lady Macbeth soubrette impersonation with only an occasional shudder. The play was such as Gus Thomas couldn't have dreamed in a nightmare. I think it must have been written by the brightest light of a backwoods girls' seminary. When the curtain fell on the first act the house manager, who sat with me, looked at me with a ghost of a smile, and together we groped our way out and to a nearby hostel, where, after a time, we had recovered sufficiently to get to my hotel. I was so tarried with gloom for two days following.

"I have no doubt piracy is rampant, for I have heard authoritatively that Robin Hood is being played in the small Western towns by a group of four or five people calling themselves The Bostonians, and I should like to go forth and run them in. This would be nearly as good as being a pirate cruiser on the high seas, for which daring life I still have an occasional vagrant yearning.

"This tendency in me, by the way, has been explained by friends on the ground that I am descended from a long line of piratical ancestors. It is true that I used to carry as a pocket piece an old Spanish 'piece of eight,' but it was not an heirloom. For aught I know, it may have been looted from some stately Spanish galleon by a pirate craft, and may have been cankered with blood; but I came by it honestly. I bought it from a collector of coins for one dollar, and when I found it was blotting my fair escutcheon I threw it from the Clark street bridge into the Chicago River at midnight with impressive ceremonies.

"Speaking of Canada, I had a queer experience there. While in Toronto I was introduced by a clever newspaper man named Burns to Ned Hanlan, the famous oarsman. Hanlan took me out ice-boating on the bay. Talk about speed! We went so fast I only got half a breath while going four miles, and while I was thinking about getting out and walking home, we were back where we started from. When I scrambled out of the boat my hair was snow-white. A day or two after it was fiery red. It is gradually resuming its proper raven hue, but it was red when I got here, as my friends have testified with many jeers.

"Canada is a great country, and I am in favor of annexation; but I believe the advocates of this cause have got things mixed. The United States ought to be annexed to Canada. Why? Because if Canada were annexed to this country, one of the noblest institutions on this continent would perish. I refer to a liquid called 'Canadian Club.' Rather than suffer this, I would join the anarchists and abolish all government.

"I ran a game of Hockey in Toronto, too. What is Hockey? Dear me! Don't know what Hockey is? Really, the ignorance which prevails is most lamentable. Hockey is a little the greatest game played on ice. I nearly threw myself over the balcony in my excitement. It beats football, baseball, croquet and dominoes combined. The two countries ought to be consolidated, if only to be in with Hockey. And then think of what gorgeous clothes we could get for a song just by annexing ourselves to Canada.

"Well, I'm back in New York; I'm glad to be here. I delight in New York and in Will A. McConnell. What a joy McConnell is! What would New York be without him! What would the profession be without him? And what would the Rialto be without him? McConnell has more spontaneous enthusiasm than any man I have ever met.

"Every time I meet him he has just made a change in his mode of living, and is tickled to death to think that at last he has struck it. Two years ago he had a flat, and laid forth to me for hours on the comfort he found in it, and the discomfort of hotel life. A little while later I found him at a hotel. He said, after all, that was the only way to live; just push a button and order what you want, etc. Next time I met him he was in apartments, and taking his meals around. Couldn't stand hotel fare, he said. The only way to live was to eat when and where and what you liked. He never was so comfortable in his life. Then he switched back to a hotel, and actually burbled as he told me about it. The best in the world, he said. Couldn't beat it. No more running and eating around. Here he was comfortable. Now he has gone back to a flat, and is in the seventh heaven of delight. He showed me through it the other evening. 'How's this?' he chortled. 'Can you beat it? Isn't it great! I couldn't stand hotel life. Had to dress for every meal. Couldn't go to dinner in my slippers or smoking jacket. In fact, couldn't be comfortable. Here I can do as I please. Yes, and I can have fried mush every morning. Do you know, those hotel idiots never gave me fried mush for breakfast?

"I think McConnell has more joy of life than anybody. He always is trying something new, and enjoying it immoderately."

PITOU TAKES SANS-GENE.

"I consider that in acquiring a half interest in Victorien Sardou's Sans-Gene, now in course of production at Paris, Berlin, Vienna and Buda Pesth, I have made a wise move," said Augustus Pitou to a MIRROR reporter. "Kathryn Kidder, as you know, owns the other half interest, and she will play the title role. But she will not be starred; that would be contrary to her wishes.

"I shall engage a special company to act the play, and shall stage it probably in October—not later than January. I have the plates of the original costumes and scenes, and intend to duplicate the original production. I shall spend at least $20,000 on it.

"Sans-Gene was acted for the first time in Paris in October at the Vaudeville. The cast included such actors as Rejane and MM. Duquesne, Lerand and Galipaux.

"The piece was a tremendous success. The day following its first night, the entire French press, with the exception of two critics, personal enemies of Sardou, praised the charming work of the master. The first act takes place in a laundry shop, the second in the gorgeous apartment of Madame Sans-Gene, and the third and fourth acts are in Napoleon's study."

DE KOVEN AND SMITH'S ROB ROY.

"What will be the title of my next opera?" said Reginald De Koven, echoing a MIRROR reporter's question.

"Rob Roy. The libretto will be by Harry B. Smith, who has already written the scenario.

"The piece will be produced in New York in the Autumn by the Whitney Opera company, with a specially selected cast. It will not be a star company.

"There has never been a Scotch opera produced. Saint Saëns composed some Scotch music in Henry VIII., Brahms composed some in his cantatrice, Fair Ellen, and Voltman wrote an overture with a Scotch air. But a Scotch opera, pure and simple, with a distinctly local complexion, as I have said, has not yet been sung.

"In Rob Roy there will be three bagpipers imported from Scotland. We shall use as a basis for the piece the same material which Sir Walter Scott used in his novel.

"Mr. Smith will be in New York in a few days, and we shall be together night and day collaborating on the work."

THE HANDICAP SHOW.

H. C. Miner and H. S. Taylor have gone into partnership. They have bought from J. H. Cordray, an English inventor, the American rights to a contrivance called "The Handicap." It is a race course on which dummy horses race up hill and down dale on a track on which, by means of wheels and weights, they glide. It suggests, in certain respects, a toboggan slide.

Mr. Taylor showed a miniature of "The Handicap" to a MIRROR reporter.

"We can put almost any number of horses on it," he said. "The winning depends on the way in which the riders lean forward and backward as the horses progress. There will be places all along the track which will be reared for steeds.

"In June we shall put up a structure at Coney Island, and before the Summer is gone we shall have others at Atlantic City and similar resorts."

THE NATIONAL SANGERFEST.

Rehearsals of organizations that will take part in the National Sangerfest, to be held at the Madison Square Garden in this city beginning on Saturday, June 23, are now going on in the various large cities of the country. There will be 10,000 voices in the opening concert, and Mme. Materna has been engaged as one of a large number of vocal soloists and Raul Powell as one of the instrumentalists. Heinrich Zollner and F. Vander Stucken will direct the orchestra. J. W. Morrissey has been appointed business manager of the event.

PRIMROSE AND WEST.

In the face of hard times Primrose and West recently broke the minstrel record in Chicago, playing to $11,276 on the week in the Chicago Opera House. All the season this noted company has enjoyed a remarkable business. Primrose and West will hereafter play two weeks' stands in the cities, and the show they offer seems to be in every way worthy of this departure.

HILL AND FROHMAN RENEW.

Contracts were signed last week by J. M. Hill, manager of the Standard Theatre, and Charles Frohman, by which the latter will again play his attractions at that house, beginning in September. For three seasons Mr. Frohman has supplied the companies here.

A MARVELOUS MEMORY.

At noon on Thursday last Dr. Hoyt pronounced Miss Frances Graham, the leading lady of Frank Mayo's company, too ill to appear that evening. Miss Jessie Wyatt, of J. K. Emmett's company, was in town, and volunteered to go on for the character of Eleanor Vaughn. The part was given to her at 1 o'clock; she had a rehearsal at four, and at night she played the character so perfectly that none of the audience detected the change. Miss Wyatt has certainly a very quick study, and considering that she had seen the play but once, and was an entire stranger to the other members of the company, gave a very wonderful performance of a very difficult character.—*Rochester (N.Y.) Times, March 25, 1897.*

GOSSIP OF THE TOWN.

Richard Golden has recovered, and says he will rest until next season.

John Ernest McCann has gone to Pittsfield, Mass., it is said, to write a play.

"Andy" Reed is attending to some of Charles Coghlan's business interests.

Next season Robert Fulford will return to the theatrical business.

Sol Smith Russell dedicated the Frothingham Theatre at Scranton, Pa., on Monday of last week.

It is likely that the Pauline Hall Opera company will return to a Broadway theatre this Spring.

Helene Brooks is staying in town with friends. She suffered from ill health last season, but she has fully recovered. Miss Brooks has not yet decided upon her professional work for the future.

Daisy Maver, of Cleveland, is now the ingénue in Niobe.

Harry W. Treat, Henry Haselbar, Albert W. Knox, and R. B. Moffat have incorporated the Chicago Theatre company, with a capital of $1,500,000.

Master Francis Gilmartin, the dancer, closed with the Beau Brummel, Jr., company on March 27.

Frank Lander, of The New South company, has been very ill with malaria, but has recovered.

Cora Strong entertained the Jarbeau company and several members of the Donnelly and Girard company at her pleasant home, 545 North Clark Street, Chicago, on the evening of March 22.

Augustus MacLean, a younger brother of the tragedian, R. D. MacLean, will continue as a member of his brother's supporting company next season. He is but twenty-four years of age, yet displays marked ability as a juvenile and character actor. He has been on the stage five years and never acted outside his brother's company.

Charles J. Anschatz, Madeline Marshall, Francis Turner, Frank J. Scott, and Joseph Lauvace complain that they have been unprofessionally treated by Edwin Rostell, of whose company they were members.

Hodges and Judah telegraphed last week from Kansas City that Mulaly's A Summer Blizzard, Charles E. Blaney's latest farce, was presented there on Sunday to crowded houses and made an instantaneous hit.

Lincoln J. Carter's Northern Tornado company will close season on May 22, after thirty-nine weeks. Manager Carter, who reports a satisfactory business, says he will open next season very early with two Fast Mail and two Tornado companies. Charles R. Sturges, who has been with Mr. Carter for two seasons, will again be found in advance of The Tornado next season.

THE MIRROR announced last week that John T. Harley had terminated his partnership with James T. Powers and had resigned his position of manager for that star. Mr. Harley has just been engaged for next season as manager of The Fencing Master company.

W. A. Mestayer, Leighton Baker, Frank Hatch, Clara Thropp, Flora Irwin, and Laura Drew have been engaged to appear in Rush City, the farce-comedy to be produced on April 16 at the Bijou Theatre, Brooklyn.

Bertha Welby, assisted by Mrs. Herrick, pianist, gave an entertainment on Tuesday last in Herdman Hall.

The Opera House at Marshfield, Wis., was destroyed by fire last Friday, with a loss of $9,000. Billy Barbie, who had been playing there during the week, saved his properties.

Prince Lloyd has closed with The Lost Paradise company, and will leave soon for London, returning in July.

Grace Golden is a native of New Harmony, Ind. When the De Wolf Hopper company appeared in Evansville, in that State, last Monday night, many of the relatives and friends of Miss Golden were in the audience, and this popular singer was really the star of Panjandrum for the evening. Immediately after the performance Miss Golden was the main figure in a reception at the Vendome Hotel. The parlors and corridors were crowded by her friends, she was showered with flowers, and a tempting luncheon had been prepared for her. A handsome floral piece graced the table. It bore a card inscribed: "To Miss Grace Golden—a slight tribute to virtue, grace and true excellence, from her New Harmony friends, March 26, 1897."

It is reported that Eunice Vance is to marry the son of a Canadian minister next Fall and retire from the stage.

Harry H. Lightwood and Ada Walker closed on Saturday night with the Robinson Opera company, and will come to New York to start rehearsals for their Summer engagement at Columbus, O.

Charles Leonard Fletcher has disposed of his interest in his school of acting, and will now devote his exclusive attention to business management. It is likely he will be associated with R. D. MacLean, the tragedian, in the management of his tour next season.

Clara Hunter, who was specially engaged to play Prince Edward in Richard III. at the Girard Avenue Theatre, Philadelphia, and who looked and acted the part admirably, has joined Creston Clarke's company in Baltimore.

A daughter of William Terriss will appear in Cinderella at Abbey's Theatre.

George B. Hiller has joined Alabama, and is playing Raymond Page.

Charles E. Blaney has engaged with Charles A. Burke for five years to act as general stage director of all his attractions.

Mrs. Jermauu lectured on "The Kembles and Mrs. Siddons" at the Waldorf Hotel recently.

Brown Brothers still retain management of the Grand Opera House at Stamford, Conn.

The above is a good portrait of Olive Oliver, who four years ago left San Francisco with letters of introduction to Gustave Frohman, of this city. While it was impossible at that time for Mr. Frohman to offer Miss Oliver an engagement, he gave her a private rehearsal, and she was engaged immediately for The House on the Marsh, in which play she was very successful. Mr. Frohman has now engaged Miss Oliver for the part of Mrs. Erlynne in Lady Windermere's Fan, and judging from the high praise she has received from the Philadelphia press for her work in this part, it is evident that Mr. Frohman has made a wise choice.

Tom Wise and Lillian Burkhardt are the only members of Charles Dickson's company that will remain with him in his production of Willie.

Leonard Boyne's starring tour, which is to begin the second week in May, is to be under the management of T. Henry French.

Ethel Bull Browning, who has rejoined Joseph Jefferson's company at New Orleans, spends the interval of rest of that company at the home of her parents in St. Louis.

Several prominent professionals have volunteered their services for a benefit to Thomas Maguire, the veteran Pacific Coast manager, at the Metropolitan Opera House on May 10.

"Doc" Clark, manager of the Siegfried-DeMonte company, writes that business is rapidly improving in Kansas.

W. A. Whitecar is winning high praise for his personation of Victor Stanton in The White Squadron.

May Brown, a vaudeville performer at the London Theatre, St. Louis, swore out a warrant the other day for James Hill, a variety actor, charging him with stealing $250 worth of jewelry from her room.

Arthur W. Campbell has leased the Marlowe Theatre and Julien Hotel properties in Englewood, Ill.

During a matinee performance in the Lee Avenue Academy of Music, Williamsburg, last Tuesday afternoon, a gas explosion set the woodwork around a window on fire. The few persons in the theatre ran out, and the employés extinguished the fire, which resulted in little damage. So much water was used, however, that the performance was suspended.

Judge Jones, of Sioux Falls, Dak., has decreed a divorce to Mrs. Emile Voegtlin from Arthur Voegtlin.

A policeman in Penn Yan discovered a blazing pile of shingles and shavings saturated with kerosene against the rear of the Sheppard Opera House in that town the other night, and extinguished the incipient fire. There is no clue to the incendiary.

The Kamp Komfort Klub of Springfield, Mass., is negotiating with Dwight O. Gilmore with a view to having the additional story built to his Court Square Theatre block, which the organization may occupy. A roof garden is among the features contemplated.

The Boston *Opera Glass* plant was recently destroyed by fire.

Blanche L. Weaver will make her debut on the American stage next season. She is the wife of J. W. T. Weaver, a promising young actor and stage manager, who was for three years associated with Joseph X. Grismer in all his San Francisco successes, and who this season has won attention by his work with Richard Mansfield. Mrs. Weaver has devoted her time since her marriage to music and study, and is an accomplished and attractive woman, with an individuality that should distinguish her on the stage.

Klaw and Erlanger announce that they have already booked for next season entire routes for Joseph Jefferson, Shadows of a Great City, Marie Jansen, The Country Circus, 1492, Roland Reed, Sol Smith Russell, Denman Thompson's Two Sisters, Wardle-James company, W. H. Crane, Palmer Cox's Brownies and that they are working on the routes of J. K. Emmett, T. H. McDonough's Young America, Glendalough, and Katie Emmett, and they are arranging the Southern routes of The County Fair, Rose Coghlan, Fanny Rice, The Corncracker, Barney Ferguson, Blue Jeans, Manola Mason, Hallen and Hart, D. W. Lawde's Comedy company in Joseph, Pete Daly in The Country Sport, Wallick in The Blue Grass King, and many others.

The Dr. Bill company will close on May 5. Lansing Rowan, leading lady of the company, will immediately leave for Kansas City, where she will play during the Summer with Lincoln J. Wagenhals' stock company.

THE USHER

A partner in one of the largest lithograph houses in the Union sends information to THE MIRROR which, if based upon fact, is calculated to astonish some of my readers.

"You would be surprised to know the condition to-day of many of our seemingly prosperous printers and lithographers," he writes. "Some are in terrible financial straits and some are utterly disorganized, owing to the unfavorable condition of business.

"But there is going to be a revolution.

"Your managerial friends when ordering printing are obliged to advance a proportion of the cost. How many lithographers and printers, now apparently solvent, will be insolvent by the middle of next season? How many managers will lose their advance payments on printing through these prospective failures?"

I give publicity to these remarks for the reason that the writer is the principal owner of a concern of national reputation, and I believe that he is in a position to speak by the card.

His statement may be of serious interest to prudent theatrical men.

✥

Theresa Vaughn's name was announced among the volunteers for one of last Sunday night's benefits. She had not been approached or asked to appear, and when she saw that she was being advertised she wrote a vigorous letter to the newspapers denouncing the fraud.

There is altogether too much chicanery practised in connection with these benefit entertainments. Managers frequently announce the names of prominent professionals without authorization, and professionals often allow the use of their names without the slightest intention of appearing.

Faith should be kept with the public in all the dealings of amusement men. Persons that have paid their way into a house to see certain advertised features would be justified, in case of disappointment, to demand the return of their money.

✥

Four dramatic papers have expired since the beginning of this year—three in New York and one in Chicago.

Every one of these publications died because it did not deserve to live. The venturesome promoters lacked either brains, character, or common sense, and they all made the old mistake of supposing that a theatrical journal can be established without capital.

The worst sufferers from these ill-starred experiments were the printers and paper-makers. The few professionals that paid money for worthless advertising in sheets whose success would have been a menace to the calling, cannot be pitied for their folly.

They belong to the class of human beings that are the natural prey of the bunco man, whose motto is "Do others, or others will do you."

✥

Since 1879, when THE MIRROR entered the lists, a score or more of dramatic papers have been launched, only to founder in a short time. Indeed, with the exception of the *Clipper*—which appeals chiefly to those interested in sporting matters, the circus and the variety stage—there is not to-day one journal left of those that were contemporaries of THE MIRROR a decade ago.

During the fifteen years of its successful career, THE MIRROR has steadily maintained its supremacy. Now it practically enjoys the sole occupancy of the field of dramatic journalism, with a circulation and an advertising patronage such as no journal of the same class ever enjoyed, even transiently.

I think this result may be attributed to the fact that it has always endeavored to be worthy of support.

✥

It may be that there is room for another representative theatrical organ. It may be that the profession is able to maintain two publications of THE MIRROR's character, influence, and standing. But I doubt it.

To judge from the views expressed by leading managers and actors, the interests of the stage are safe in THE MIRROR's hands, and it covers the ground so completely that there is no need for another medium.

At all events, the dramatic journal that expects to reach the plane to which this paper has attained will have to follow in its footprints.

It will have to feel a sense of responsibility to the profession it seeks to represent; it will have to respect and sympathize with the best aims of that profession; it will have to be truthful, fearless, honest and superior to base considerations; it will have to be conducted so as to win the confidence and the esteem of both managers and actors; it will have to acquire power in order to use it for the best interests of its constituency; it will have to prove its usefulness, and its ability to perform unselfishly the duties of an advocate and a leader; it will have to be diligent in devising ways and means to help sustain the moral and commercial interests of the theatrical guild; it will have to be first in aiding or in accomplishing the success of movements calculated to advance the well-being of its supporters; it will have to be unswerving, consistent and fair; it will have to possess the capital necessary to maintain its credit and to conduct its work upon a liberal, enterprising and first-class basis.

A journal, conducted on the lines described, might in course of time succeed in reaching the point that THE MIRROR has reached. But the unprincipled harpies that periodically endeavor to establish sheets which at best can be no better than a tax upon the foolish, the vulnerable and the ignorant, are of no earthly use to anybody, and sooner or later they inevitably find a nameless grave.

A medium that the profession trusts implicitly, of tried character and of demonstrated utility, answers all desirable purposes.

✥

The two striking characteristics of Koster and Bial's nowadays are a first-class entertainment and a first-class audience.

The fast crowd that used to frequent the old establishment in Twenty-third Street is rigidly excluded, and the resort has come to be patronized by our best class of citizens, not to speak of the "swagger" set.

On Saturday night a party of young men whose hair grew down on their foreheads and whose dresscoats fitted too well and whose heads were light with an unaccustomed surplus of champagne and whose boutonnières were of amazingly ample proportions—entered one of the boxes.

They were evidently bent upon having a large time, but their hopes were destined to defeat. When they attempted to be *chic* by joining in the chorus of one of D'Ary's songs, a waiter hurried in and called them to order. Later an usher compelled them to take their feet off the box-rail.

When Maggie Cline appeared these promising members of the species damphool tore the hyacinths and other floral decorations from their coats and tossed them to the buxom singer, with what they considered to be pertinent observations. The Irish Lily was not disturbed in the least. She beckoned to a super, and said to him with fine Hibernian scorn, "John, remove the debris." The super swept the flowers into a dustpan and the whole house, delighted at the rebuke to the fresh young donkeys in the box, burst into a roar of applause. That cut short their wild career of joviality.

It is but just to say that incidents of this sort are rare at Koster and Bial's. If persisted in by occasionally obstreperous visitors, they are visited with summary rebuke in the form of prompt ejectment of the unruly patrons.

✥

The Chicago *Times* elegantly remarks: "New York is indulging in one of its funny little fits of sentimental slobbering over Rosedale, which the Boston Museum stock company has warmed up at the Fifth Avenue Theatre in that city."

I suppose that my chaste contemporary means to refer to the recent engagement of the Boston Grand Opera House stock company at the Star Theatre. In that connection I do not recall that there was any great degree of "sentimental slobbering," or any other kind of slobbering. But the revival of Wallack's old piece naturally brought forth several bits of pleasant reminiscence.

In the city by the lake, which is too new to have theatrical recollections of the slightest interest to anybody, there is the same contempt for New York's mellow dramatic annals that the parvenu assumes when he meets a man whose family dates back further than the day before yesterday.

✥

The engagement of Odette Tyler and Howard Gould is another evidence of the changed relation between society and the stage.

Following his elder brother's example, young Mr. Gould has chosen a beautiful, charming and estimable woman from the profession.

The various accounts of Miss Tyler's professional career that have appeared in the newspapers during the past week are marked by many inaccuracies. Her first appearance was not made in Featherbrain five years ago, as stated. She made her debut nine years ago in a spectacle called The Seven Ravens. She next appeared in the original production of The Private Secretary at the Madison Square Theatre. For two seasons she was a member of Minnie Maddern's company. The *Sun's* statement that Miss Tyler, with the exception of one week, has been under Charles Frohman's management, is accordingly inaccurate.

Miss Tyler belongs to an excellent family, and the engagement with the wealthy young New Yorker meets with general approval.

✥

Wilbur, the alleged comic opera manager, who recently made Madeline Pollard an offer to join his company, makes his views of management painfully clear in a published interview.

"The sole qualification that I ask for in a woman member of my company," he is reported as saying, "is that she shall be widely notorious through a scandal." When asked if the latest woman of this kind to whom he had made overtures could sing, he answered: "I don't know and I don't care, but I take it for granted that she has a good shape. The things I look for in the women of my troupe are these: First, shape; second, a pretty face; third, voice."

Hasn't this fellow mistaken his vocation? Does he not reveal in these remarks qualifications for a business that if illegal is at least undisguised?

Interviewers sometimes misrepresent; but I quote the foregoing from a paper of high standing, and the presumption is that Wilbur has been faithfully reported. In that case, he and his aggregation of "shape" ought to be barred out of all reputable theatres.

✥

It is amusing to note the cock-sure fashion in which some of our critics blunder. Speaking of the performance of Frou Frou at the Garden Theatre last Friday afternoon, one of these erudite gentlemen sagely objected to a death scene that resembled nature, because "distinguished performers" have contended that Gilberte should expire with "unusual exertion."

Leaving the "distinguished performers" out of the question, Messrs. Meilhac and Halévy, who as the authors of the play are entitled to a little consideration, indicate very clearly the sort of death they wish their heroine to die, in these lines:

GILBERTE—Ne me plains pas . . . pauvre père. . . . A quoi devais-je m'attendre? à mourir abandonnée, désespérée. . . . Au lieu de cela, je meurs au milieu des miens, tranquille, heureuse . . .

SARTORYS—Ah ce n'est pas à vous qu'il faut pardonner, c'est à moi . . . à moi qui n'ai pas su . . .

GILBERTE—Vous pardonner! quoi? . . . de m'avoir trop aimée . . . (*Montrant Louise et Brigard*) Cela aura été mon malheur, à moi, tout le monde m'aura trop aimée . . .

LOUISE—Gilberte! . . .

GILBERTE—Et c'est à cause de cela que je meurs . . . Et c'est à cause de cela aussi que je meurs si doucement.

What is there here to call for "unusual exertion," pray? Is it because Gilberte speaks of her tranquility and happiness; because she says "I die so gently?" Where is there in this scene the "fire which flickers suddenly into flame before it falls (*sic*) into ashes," as the erudite critic so graphically expresses it?

✥

Again, the same writer declares that "The final impulse of Gilberte is love for her child. Hading and Bernhardt have made this womanly trait predominant, and swept the spectators into sympathy by their ecstasy of motherly affection."

That is true; it is also true that the "distinguished performers" in question have argued that Gilberte is between forty and fifty years of age.

It is not the maternal love that dominates Gilberte's dying moments. On the contrary, she ceases to be the woman, and becomes Frou-Frou again—Frou-Frou as we have known her in the earlier and happier scenes of the drama.

To illustrate this, let me quote again from our authors. Following are the concluding speeches of the piece:

GILBERTE—Est-ce cela qui est la mort, mon dieu! comme cela me paraît peu de chose! . . . Louise . . . où es-tu, Louise? . . . Viens que je te dise tout bas . . . Quand je serai morte, il faudra me faire belle comme je l'étais autrefois . . . Cette robe noire . . . non . . . Tu prendras parmi mes robes de bal . . . une robe blanche . . . la jupe est toute couverte de petites roses . . . C'est celle-là que je veux . . . et vous verrez comme je serai jolie et comme une fois encore vous retrouverez Frou-frou!

SARTORYS—Ah!

GILBERTE—Vous voyez, toujours la même . . . mon fils! . . . Vous me pardonnez, n'est-ce pas? . . . Frou-frou, pauvre Frou-frou! (*Elle meurt.*)

Frou-Frou dying, thinks less of her child than she thinks of her shroud.

"When I am dead you must make me beautiful, as I used to be. Not this black dress—no! You must take from among my ball dresses a white one—the skirt is all covered with little roses—that is the one I want, and you shall see how pretty I shall look, and how once again you will find Frou-Frou."

Her final words are of pity for herself. The "ecstasy of motherly affection" is not the invention of Meilhac and Halévy, despite the conviction of the erudite critic.

✥

Another sapient writer made the astonishing discovery that the version of the play used on this occasion "seemed to have been made piecemeal from the several acting editions of Frou-Frou," combined with a new last act!

I would be willing to wager a good deal that this writer has never read the original text of the play, and that he obtained his exclusive misinformation at unreliable second hand.

As a matter of fact, the version used followed the French text more closely than the Daly perversion, to which American audiences are accustomed. An entire scene that Daly omits in the fourth act was restored, and the restoration lent strength and consistency to the performance.

I allude to this matter for the reason that these exhibitions of ignorance too frequently mislead newspaper readers, who have a right to demand that critics shall at least have a perfunctory knowledge of the dramatic literature upon which they descant so glibly and so knowingly.

TWELFTH NIGHT RECEPTION.

The Twelfth Night Club held its monthly reception last Friday. John Drew was the guest of honor. Bessie Lyne, Emma Frohman, and Frances Nathan received. There was no fixed programme of entertainment. Cara Daniels sang a Creole song, "Adieu," with a guitar accompaniment, and as an encore "Mammy's Little Baby Boy," with banjo. Miss Piexoto sang an Italian song and a ballad. Miss Frohman announced a drawing of ivy leaves for a prize—a horseshoe of the same—the club emblem enclosed in violets. Only one of the leaves was numbered, and "13" was the number. Miss Nathan was the lucky one, but she gave the token to Mr. Drew, who made a graceful response. Mme. Daniels recited "My Yellow Rose," and then Mr. Drew spoke briefly. Miss Piexoto sang a song written by Miss Nathan, and dedicated to Miss Brese, "She Comes My Lady Fair." Among those present were Alice Fisher Harcourt, president of the club; May Robson, Mrs. John Drew, Mrs. Thomas Whiffen, Alice Ives, Kitty Mayhew, Mrs. Furst, Minnie Wheeler, Mrs. Lawrence, Edna Wallace, Mrs. Charles Doubleday, and Ella Starr.

Frederick V. Bowers, who is playing the leading light comedy part with Nesbit, is making a success of it.

PROFESSIONAL DOINGS.

The above picture represents Edwin Gordon Lawrence, of the well known Lawrence School of Acting. Mr. Lawrence has a large number of pupils in process of training this year.

Helen Ruskin has been engaged for the Arch Street Theatre, Philadelphia, stock company. She played Blanche in the comedy of Sam last week and made quite a hit.

N. Vert, who is the manager of George Grossmith, the popular entertainer, arrived in New York on Saturday. His brother, F. Vert, who has been ill, is now convalescent.

At one time last week it looked as though The Algerian would be booked for a run at Harrigan's Theatre. The parties concerned could not agree on terms, however, and The Algerian has therefore closed season.

Lon Stevens has left Hands Across the Sea and will appear with Marie Burress and Clarence E. Holt in a matinee of As You Like It at the Columbia Theatre, Boston, to-day (Tuesday).

On Tuesday of next week the next Empire Theatre Dramatic School Exhibition will take place. Lethe's Dream, by A. E. Lancaster; A Perfect Gem, by James Mortimer, and The Charms of Music, by A. H. Laidlaw, Jr., will be acted.

George Edeson and Frank Miles will be new-comers in The Empire stock company in the Fall.

Henry Miller and Viola Allen have renewed their contracts as leading man and leading woman respectively of the Empire.

John Drew and Maude Adams will appear in a one-act comedy at a benefit for the Actors' Fund at the Star Theatre on April 23.

Anna Boyle (Mrs. Eugene Moore) gave birth to a still-born baby girl Easter Monday at Somerville, Mass. Mrs. Moore at last reports is convalescing.

Lincoln J. Carter's The Tornado played Atlantic City last night for the benefit of Neptune Hose company, and the company will rest there five days.

James A. Willard, leader of Forepaugh's Theatre orchestra, Philadelphia, has been engaged by the trustees of the Temple, the largest Baptist Church in America, situated on Broad Street in the Quaker City, to play at all the public functions of the congregation.

Manager Fred. P. Wilson's wife gave a pink tea to the members of the company on her wedding anniversary, and received a beautiful silver chafing dish and lamp from Jennie and Sadie Ethel Schuman and Fannie L. Knight. The occasion was made highly enjoyable by songs, speeches and congratulations, and all separated wishing Mrs. Wilson many happy returns of the day.

William Barry, Jr., is now playing the Irish policeman in 1492 at the Garden Theatre in place of W. H. Sloan, who has retired from the company.

Maud Elmore, who is at present under engagement to Sir Augustus Harris, is a favorite actress in England. A Nottingham paper recently said of her: "There is nothing better from the histrionic point of view than the work of Miss Maud Elmore. As Norah Hanlan she rose to heights of dramatic intensity which fairly held the audience. In her two great scenes with Chandos she was impressive by sheer force of artistic method. One of the most effective passages in the drama was at the opening of the third act, supplying a fitting prelude to another powerful effort upon Miss Elmore's part in the scene depictive of the vestibule of the Empire Theatre."

The City Council of Carthage, Mo., has passed an ordinance forbidding Sunday performances.

May Yohe, the American burlesque actress, and Lord Francis Hope are married. A cablegram from London last Friday stated that the announcement of the event had been made in the new "Peerage."

Carrie Radcliffe, the new leading lady at the Arch Street Theatre, Philadelphia, made a fine impression as Laura in Sam, last week. She comes from an old theatrical family, her mother and grandfather having for years been in the companies of the late E. L. Davenport. The Philadelphia papers speak very highly of Miss Radcliffe's work in the part in which she is now appearing.

Richard Karl closes with A Trip to Chinatown on May 12, and goes with Hinrichs Opera company for the Summer. Next season he goes with Charles Pratt, manager of the late Abbott Opera company, singing all the basso roles.

Get Swede Lewis's self-help, portfolio book personal magnetism, reading, speaking, stage effect. A $100 course for $2.50. Thorough, complete. Write "Heart of Art" Pub. Co., 108 East 23d St., New York. Mr. Lewis, instruction rooms, same building.

Abbey's.—Hernani.

Drama in five acts by Victor Hugo. Produced March 26.

Hernani	M. Mounet-Sully
Carlos	M. Segond
Ruy Gomez de Silva	M. Prad
Don Ricardo	M. Maffeo
Don Sancho	M. Gillio
Don Matias	M. Dorny
Un Conjure	M. Rohde
Duc de Gotha	M. Jourdan
Don Francisco	M. Mellet
Don Juan de Haro	M. Viot
Un Montagnard	M. Derval
Dona Sol de Silva	Mme. Segond-Weber
Dona Josepha	Mme. Schmitt
Jaquez	Mme. A. Guyon
Un Page	Mme. Viot

Mounet-Sully, France's greatest tragedian, made his New York debut on Monday night, March 26, at Abbey's Theatre, in Hernani, supported by Mme. Segond-Weber and a French company. The first audience was large, and was mainly composed of compatriots of the players. When Hernani was repeated on Thursday evening the audience was much smaller, but still distinctively French.

It is not easy to understand why this distinguished actor should have decided to open in this play. Hernani, although a masterwork of its kind, could not appeal here outside of those who speak its language except to mere curiosity. It would seem that Hamlet, in which Mounet-Sully has striven to break away from the traditions of his national school, would have been better adapted to the event, although as he plays this character it is of course in a measure strange to the native idea.

While there is a majestic dramatic conception involved in Hernani, the drama has long verbal periods that tire even the quick understanding of its literary beauties. Its romanticism is of the kind that makes necessary extreme artificiality of conduct in its representation. This artificiality, in fact, at times becomes almost laughable. One a stranger to it all is restrained to soberness only by consciousness that the play offers opportunity for the study of a national stage method in tragedy as well as the highest contemporaneous individual development from it.

Mounet-Sully pronounces the lines of Hernani semi-chantingly, varying his expression by astonishing violences and artifices of voice to express the wilder and milder passions of the character. In physical action he poses studiously at all times, and his gestures seem mathematical in their relation to the poetry of the play. He is tall, slender, though muscular, supple and ever graceful—in short gifted and accomplished in all physical bearing—but he is not handsome in face. His eyes, though strabismic, have a strange potency of expression; his mouth is large but strongly variable; and his persistency in a beard is presumably wise, for his beard is becoming. His voice is perhaps the most admirable of his gifts. He is artistic in everything—so artistic, in fact, that he is probably never moved even at his most impetuous moment from the lines of grace.

Mme. Segond-Weber does not of course develop the strength or variety that Bernhardt gives to the character of Dona Sol. She has the aspect of an actress of power upon sympathetic opportunity. In the last act alone did she thoroughly win applause. The others of the company did not deserve distinctive note in Hernani.

Le Cid.

On Friday evening, Mounet-Sully appeared in Le Cid. His Don Rodrigue was not an especially interesting performance, the play and the player's method far from satisfying the taste of our public, whatever may be the esteem in which they are held in France. Corneille is excellent for reading purposes, but his works contain little histrionic opportunity. Madame Segond-Weber was the Chimene.

Oedipe Roi.

On Tuesday and Saturday evenings of last week M. Mounet-Sully appeared in his famous impersonation of Oedipe in the Jules Lacroix version of the Sophocles tragedy.

The actor was seen to great advantage in this role. The sombre nature of the tragedy is well suited to M. Sully's peculiar method of elocutionary chanting and studied style of gait and gesture. It must be said that his attitudinizing was graceful and effective.

The outburst of violent passion in the last act when Oedipe discovers the enormity of his crimes, in having unsuspectingly murdered his father and married his mother, was supremely forceful. His histrionic simulation of passionate despair and fruitless remorse in the subsequent scene after Oedipe has torn out his own eyes that he may never look upon the light of day again, was movingly pathetic.

After the final curtain the actor was repeatedly called before the curtain. Of the supporting company M. Rhodé as the Grand Prêtre, M. Segond as Creon, and Mme. Durlia as Jocaste deserve mention for creditable work.

This (Tuesday) evening M. Mounet-Sully is to appear for the first time in America in a version by Paul Meurice and Auguste Vacquerie of Antigone, the last part of the Classic tragic trilogy by Sophocles. A criticism of Ruy Blas, in which M. Sully appeared last evening, is deferred until next week.

Garden Theatre—Frou-Frou.

Henri de Sartorys	Eugene Ormonde
Paul de Valreas	Byron Douglas
Brigard	J. W. Pigott
Baron de Cambri	Arthur K. Lawrence
Piton	Clifford Leigh
Vincent	Arthur Crawford
Louise	Elsie de Wolfe
Baronne de Cambri	Anna O'Keefe
Pauline	Grace Sherwood
Governess	Kathryn Hooker
Zanetto	Bijou Fernandez
George	John McKeever
Gilberte (Frou-Frou)	Minnie Maddern Fiske

The Garden Theatre contained a fine audience on Friday afternoon, when Minnie Maddern Fiske and a company of volunteers performed Frou-Frou at a benefit tendered by A. M. Palmer in aid of the Church Hospital and Dispensary. The receipts were more than $1,300.

In estimating an event of this kind, where a number of players give their services, some of them taking the time for hurried study and haphazard rehearsal from that devoted to regular employment, and where no exacting direction is possible and no special scenic or other furnishing is thought necessary, it is hardly fair to compare the performance critically with any representation of the same play by a star or company in whose general work it is a careful incident. It is enough if such a special performance simply satisfies in its main particulars.

The interpretation of Frou-Frou was notable mainly for its new illustration of the unique powers of Mrs. Fiske as an actress, under conditions that might well have discouraged their exercise. She had appeared in the play but once before—several years ago, in San Francisco—at a time when her dramatic intelligence was but in the bud; she never had seen the play on the stage; and there had been but a few rehearsals of the full company.

In these circumstances, the artistic results of the performance on Friday were really remarkable.

The version of the play used was from Mrs. Fiske's own hand. It followed the French original more closely than is usual, and thus must equitably be held to have been nearer to the original idea.

Not having seen any of the noted actresses who have played Gilberte in that part, Mrs. Fiske necessarily approached the character originally. Her conception of it was finely consistent, and her performance in detail was full of integrity. Physically and in artistic temperament Mrs. Fiske filled the part better than many of the distinguished actresses who have been applauded for the display of a dramatic weight that really encumbers it, and whose general maturity has opposed the essential idea of a youthful volubility, frivolity, shallowness and instability that keys the character.

Mrs. Fiske, strangely enough—and probably for some reason extrinsic and casual—was less admirable in the earlier, lighter, and happier scenes—for which, according to her precedents of comedy, she would have seemed to be better fitted—than in the more trying, human, and emotional incidents as the play developed toward its strongly-touching climax. Not that she disappointed conventional expectation in these lesser and preliminary situations, for she did not. But her excellence—her original, thrilling, natural, astonishing, and moving powers—in the deeper lines of the drama made her comparative earlier ineffectiveness the more pronounced. In short, where she was logically expected to be more than efficient she was efficient simply; and where doubt may have prevailed as to her ability to describe, she illustrated with a fresh insight and a transitional ability that convinced and for the moment abolished precedent. There were reality in her installation of the sister in her superficial place with husband and child; truth to the character in her quarrel with Louise; astonishing artistic intuition in every episode of the scene in Venice; and a beautiful pathos in the death that perhaps left no eye in the house unmoistened. Criticism loses its aim in the light of such an effect upon such an audience.

Mr. Ormonde presented a consistent, earnest, authentic and dignified portrait of Sartorys. There is probably no metropolitan actor who could have improved upon his personation. Mr. Douglas was a conscientious de Valreas. Mr. Pigott's Brigard was out of all artistic perspective. Mr. Lawrence was excellent as the Baron.

As Louise, Miss de Wolfe was seen at her best. But she did not realize the sympathetic side of the character, and in the scene of the quarrel she lost her lines as well as the dignity that should have foiled the unreasoning impetuosity of Gilberte.

Miss O'Keefe caught the proper temperament of the Baronne and described the character well. Miss Sherwood was admirable as Pauline; the personality of Bijou Fernandez fitted the incidental role of Zanetto; Miss Hooker, who as the Governess spoke her first lines on any stage, showed nothing of the novice, and little John McKeever effectively filled the child's part.

J. A. W.

Grand Opera House—La Tosca.

There is nothing now to be said of La Tosca. Both in the French version, as interpreted by Sarah Bernhardt, and in the English performance of Fanny Davenport, it has become too familiar to theatregoers to need comment now.

From the large audience that assembled in the Grand Opera House Monday night and the warm greeting accorded Miss Davenport, it is evident that Sardou's play has lost none of its power to attract—we will not say please, for that La Tosca could never do. The same intense, burning interest, the same shudder and thrill are there—and for such things many theatregoers consider their money as well invested as in genuine pleasure.

Miss Davenport has lost none of her powers. Maturity seems only to ripen and strengthen them. The harsher accents are slightly toned, the emotional effects rounded and perfected. It is a thoroughly finished piece of work, and one of the best that Miss Davenport presents to-day.

Melbourne MacDowell, though suffering from a slight hoarseness, played the role of Scarpia with vigor and intelligence—a performance characterized by the same strength and earnestness on the one hand, and on the other the same faults of exaggerated declamation and stagy action that mark almost all the work of this actor.

Oscar Eagle, who assumed the role of Mario Cavaradoss at very short notice, gave a fairly satisfactory performance, all things considered. His manner was earnest and agreeable, and his delivery of his lines intelligent. His make-up, however, needs revising sadly. His appearance in the role on Monday night was more that of a master-plumber than of a master-artist. The rest of the cast was scarcely above mediocrity, while the scenery was ugly and badly worn.

By no means the least of the tortures that the play presents was that inflicted on the audience by the church singers in the first act. It was a torture not planned by Sardou.

Casino—Girofle-Girofla.

Girofle-Girofla was revived by the Lillian Russell Opera Comique company at the Casino last Tuesday night, before an audience that overflowed the seating spaces. The curtain did not rise until nearly nine o'clock, and it was almost midnight before it finally fell—the intervals between the acts being wearyingly long—but while the opera was on there were no signs of impatience, and there were many tokens of pleasure.

The production has been made with unusual care and a generous expenditure of money. The three sets of scenery, respectively by Dodge, Hoyt and Claire, make handsome pictures; a large supernumerary company is employed, and all the figures are richly costumed; a Spanish ballet is introduced in the second act, led by Lillian Thurgate; the chorus is large and as tuneful as choruses organized mainly with a view to shapeliness are wont to be; the orchestra develops the music admirably; and these details being satisfactory, it follows of course that the main parts are interestingly filled by Miss Russell and her associates.

It is doubtful if Miss Russell ever sang the dual role as well as she did on Tuesday night, and she certainly never threw more spirit into her acting of it. And she dressed it gorgeously. Signor Perugini was more interesting from mere juxtaposition, as Marasquin, than he was effective either vocally or in acting. William Pruette was formidably picturesque in appearance as Mourzouk, and his singing and acting seconded his aspect. Digby Bell was very amusing most of the time as Don Bolero, Marie Dressler would have been too sightly as Aurora had she not excelled in the interpretation of the part. Charles Campbell was a good Pedro, and Lucy Daly would have been a sufficient Paquita had she emphasized herself less soubrettishly. The minor characters were able enough, and looked well enough to fit the scenes in which they appeared.

If the public prefers an amusing old opera to modern works that are less amusing—as it should—Girofle-Girofla ought to achieve a run as it is presented at the Casino.

Star.—Second Mrs. Tanqueray.

Mr. and Mrs. Kendal began a return engagement of two weeks at the Star Theatre on Monday night. They appeared in Pinero's The Second Mrs. Tanqueray. Few plays of recent years have provoked so much discussion from an ethical point of view. With regard to the tiresomeness of its dialogue, the compactness of its construction, and the ingenuity of its scenes, however, there seems to be but one opinion.

Mrs. Kendal's performance of Panola is marked by that cool, calculating, matter-of-fact air that is a part and parcel of every one of her impersonations. Mr. Kendal played on Monday with his usual frankness and directness. The rest of the cast was quite satisfactory.

People's.—Blue Jeans

Joseph Arthur's Blue Jeans was the attraction at the People's Theatre last evening. Although the play has been seen in every part of the city repeatedly, the familiar scenes were as enthusiastically received as ever, the realistic sawmill episode evoking the usual amount of interest. Anna Belmont again played the character of June in a charming manner. This little woman creates a most favorable impression by her conception of the part, which is quite different from Miss Yeamans. As Col. Risener William D. Crispin proved as amusing as usual, and the Perry Bascombe of Andrew Robson was acceptable. Other members of the cast are Marian Strickland, Maude Odell, W. D. Shaw, E. L. Snader, and W. E. Crandall.

Koster and Bial's.—Vaudeville

An attractive bill is offered at Koster and Bial's this week. Bessie Bonehill began her final engagement at this house last night. Among other entertaining performers are the Brantz Brothers, in acrobatic and balancing feats. Hector and Lauraine, comic acrobats; the Ali Brothers, Arabian gymnasts and gun spinners; the ever popular Maggie Cline, in new songs; Les Freres Deltorelli, musical eccentrics; Eva Bertholdi, the fair contortionist; Armand 'Ary in French and English songs; Inaudi, the Wilmots, and other clever people.

Jacobs'.—A Nutmeg Match.

A Nutmeg Match, a sensational drama in which a pile-driver plays a leading part, is the attraction at Jacobs' this week. It was greeted by a fair-sized audience on Monday night. The play is presented by a competent company, of whom Ralph Stuart as William Hartley, Beaumont Smith as Jere Saunders, William E. Wilson as Uncle Bob, Annie Buckley as Cinders, and Kate Toncray as Jess Taylor are the leading factors and deserving of special mention.

Irving Place—Dr. Klaus.

Heinrich Conried delighted an appreciative audience at the Irving Place Theatre last Saturday night in the title role of Doctor Klaus, a comedy in five acts by L'Arronge.

The Doctor is a crusty *pater familias*, who is entirely absorbed in the practice of his profession. This devotion is humorously set forth when his wife and daughter, after much solicitation, have secured his promise to take them to a ball, and find out at the last moment that he has been called away on professional business.

Mr. Conried gave a capital characterization of the part, and was the recipient of frequent applause. He was ably supported by his excellent stock company.

Tony Pastor's.—Variety.

A very entertaining programme was presented at Tony Pastor's on Monday night, and was enjoyed by a large audience. While many of those who appeared last night are old favorites at this house, and never fail to attract, the new-comers added strength to the bill. Hacker and Lester in their head-to-head riding on a bicycle, a clever feat, were well received. Lottie Gilson's songs continue to draw applause while Pollie Holmes' Irish songs made quite a hit. Among others were Mason and Lord, White and Granger, Astarte, an aerial performer, and the McCarthys.

Fourteenth Street.—Camille.

Clara Morris in Camille is not exactly a novelty, but on Monday night at the Fourteenth Street Theatre the combination was applauded feelingly by a good-sized audience. Miss Morris was supported by John Glendenning, who makes a forceful Armand; Charles Vining, whose impersonation of Gaston is skilful; Harriet Ford, Mamie Ryan, Grace Gayler and others.

American.—A Country Sport.

Peter F. Dailey began a week's engagement at the American Theatre on Monday. Although he has only just left the Bijou, where he appeared for several weeks, his debut at the American was before an audience that laughed loud and long at the absurd gags and bits of business supplied by J. J. McNally for Mr. Dailey. Ada Lewis, May Irwin, and the other clever performers in the cast.

Niblo's.—Lost in New York.

Lost in New York attracted a good house at Niblo's last night. The play, which depicts life on the East side, has many exciting incidents and some elaborate scenic effects. The production was received with favor last evening, and as the company has many good people in the cast, a successful week is doubtless in store for them.

Imperial.—Burlesque and Vaudeville

The same amusing bill may be seen at the Imperial this week. Next week Manager Kraus will produce a new burlesque, called Unlimited Utopia. It will satirize the topics of the day. Sam Bernard, Paul Stanley, Topack and Steele and a large company will interpret the new burlesque.

At Other Houses

The added features to The Girl I Left Behind Me have made that melodrama popular at the Academy.

Sowing the Wind still runs strongly at the Empire.

Shore Acres will run out the season at Daly's.

At the Garden the living pictures have excited more interest than 1492.

The Dazzler remains at the Park this week.

After this week, A Sheep in Wolf's Clothing will be withdrawn from the bill at the Lyceum.

Utopia, Limited, is running well at the Broadway.

John Drew will continue in The Butterflies at Palmer's until April 28.

Charley's Aunt has still another month to run at the Standard.

Marie Jansen continues in Delmonico's at Six at the Bijou.

This is the last week of Love's Extract at the Fifth Avenue. It will be followed by Margaret Fleming, with Mrs. James A. Herne in the title role. The play has been reduced to four acts. Maude Banks, Charles R. Robinson, F. F. Mackay, David R. Steele and Collin Kemper will be in the cast.

THE BROOKLYN THEATRES

Amphion.—Hendrik Hudson.

A large audience greatly enjoyed Hendrik Hudson last night at the Amphion. The piece is modelled on the burlesque opera style and gives Corinne ample opportunity for personal specialties.

The chorus, ballet, and humorous fantasy entitled, "An Afternoon in Midway Plaisance," was well liked. The phantom cuirassiers in combat drill and march were vigorously applauded. Willard Sims, Lulu Nichols, Thomas J. Grady and Charles Kirbe appeared to excellent advantage. Others of the cast are Addie Cora Reed, Mabel Nichols, Charles Allison, Gladys Vivian, Harry Dietz and Fanny Deosta. A Temperance Town next week.

Empire.—The Plunger.

Mr. and Mrs. Oliver Byron appeared in The Plunger at the Empire to a large audience Monday night. Mechanical effects, good scenery, and a capable cast contributed to a successful performance. The Heart of Africa is to be produced the latter part of the engagement, and is well spoken of.

Columbia.—Lord Chumley.

E. H. Sothern changes his bill at the Columbia this week to Lord Chumley. As the

young English nobleman who sacrifices himself for love and friendship he again wins applause. His supporting company develops the play well, and it will run prosperously during the week.

Grand.—The Rising Generation.

William Barry opened at the Grand Opera House in The Rising Generation last night, and although the farce had before been seen in the city several times, it was well received.

Bijou.—Darkest Russia.

H. Grattan Donnelly's stirring melodrama, Darkest Russia, excited a good audience at the Bijou last night, and will have a good week's run. It is well staged and well acted.

Park.—The Crust of Society.

The Crust of Society is the play at the Park Theatre this week. The audience last night was a good one, and the development of the play was followed with interest.

THE RELIEF FUND.

The last session of the Actors' Relief Fund for the purpose of distributing money and meal tickets, took place yesterday afternoon.

On Wednesday at 2 P. M. the entire Committee will meet at the Actors' Fund Rooms to listen to the reports of the secretary-treasurer and chairman. The Committee consists of Louis Aldrich, chairman; Edwin Knowles, treasurer; Archibald C. Cowper, secretary; Antonio Pastor, Henry C. Miner, Joseph Shannon, Harley Merry, Frank Burbeck, Adolph Bernard, William Courtleigh, Joseph S. Wilkes, J. A. Washburn, Joseph Adelman, F. F. Mackaye, and J. J. Spies.

Chairman Aldrich estimates that between $8,400 and $8,200 have been expended for relief purposes. The committee has held twenty-four meetings. About five hundred actors and actresses have received relief of some sort—either in meal tickets, fuel, clothing or in money to pay for rent, food, and other necessary expenditures. In a number of cases applicants have received railroad tickets to take them to their homes or to some point where they had the opportunity of obtaining work.

The number of commutation tickets issued was 450. According to an arrangement with Superintendent Haskell, of the Putnam House, the committee were allowed a discount of twenty-five per cent. The actual price of a commutation ticket issued on the Putnam House restaurant is three dollars so that the expenditure for food at that rate for 450 tickets would have been $1,350. The discount, however, will lessen the expenditure to a trifle over a thousand dollars.

The treasurer of the Relief Fund will report a considerable balance on hand which will be turned over to the Executive Committee of the Actors' Fund to be set aside as a separate fund for the purpose of relieving such cases as do not come under the Sick Fund, and especially to aid actors and actresses, who in the judgment of the Executive Committee, are deserving of immediate pecuniary relief.

MANAGER MULLALY FORTUNATE.

Manager T. W. Mullaly, who is directing the tour of Robert E. Graham, is fortunate in his latest theatrical enterprise, A Summer Blizzard, the new farce written by Charles E. Blaney. The new piece was seen in Kansas City the other night, and the press greeted it as a great hit. Mr. Mullaly was wise enough to engage an excellent company to interpret it, and to stage the play with special scenery. The story relates to the fortunes and misfortunes of the Barnstorm Dramatic company and its backer, one Brewer Highball. "The situations," says the Kansas City *Journal*, "are important enough to give point to the characters and their relations to each other, and are never so exacting as to shut out a specialty when one of the performers takes a notion to cut a solo caper." Louis Wesley has a congenial part as a printer's devil and a hotel porter who takes a pugilistic pride in the fact that he "looks like" Corbett. Nellie Rosebud, his trainer, has a soubrette part as Helen Blazes. Charles A. Burke has a part as editor of a country paper and proprietor of a country hotel. Alf. C. Pierce plays a theatrical manager, W. H. Murphy appears as a crushed tragedian, and Thomas Humphreys as the backer of the show. Specialties are introduced by Hamie Taylor, the Leigh Sisters, Edward Lang, and others, who also have parts in the play. Mr. Mullaly loses no interest in his star, Mr. Graham, who has been out thirty-nine weeks this season, in the success of his newer venture. D. S. Vernon will do the booking for the season of 1894-95 for all of Mr. Mullaly's attractions.

HALL NOT TO SUCCEED RUSSELL.

It has been stated in the daily papers that Willard Spenser's new opera, Princess Bonzie, and also that the Pauline Hall Opera company will follow Lillian Russell at the Casino on April 23.

To a Mirror reporter at the Casino, George W. Lederer said: "Neither of the reports is correct, and with regard to the statement that Pauline Hall is to appear at the Casino, I may say that it emanated from the Hall organization. Her manager was anxious to have her appear at the Casino, and contracts were made out and sent to me to sign. I refused to do so, however, and on top of that appeared paragraphs to the effect that she was to sing here.

"In consequence of the great success of Girofle-Girofla, Miss Russell has extended her engagement here until May 7, when Rosenfeld and Englander's burlesque of the past season, called The Passing Show, will be staged. Among others engaged for it are Jennie Yeamans, John E. Henshaw, Ieffereon de Angelis and Paul Arthur."

OBITUARY.

James Owen O'Connor died last Saturday in the New Jersey Insane Asylum at Morris Plains. His death is attributed to a disease of the kidneys. The body was taken to his former home at 21 Storm Avenue, Jersey City. The deceased had been an inmate of the insane asylum for the past eight months. Previously to his confinement he had acted so strangely that his conduct led to arrest by the police authorities of Jersey City. He was pronounced insane by the county physician, and his insanity is said to have originated in a kidney complaint which ultimately affected his brain. He leaves a widow, but no children. His brother, Senator O'Connor, will make the final arrangements for the funeral. James Owen O'Connor gained considerable notoriety from his debut in 1888 at the Star Theatre, New York city, in the role of Hamlet. The audience at once pronounced him a second Count Johannes, and emphasized their recognition of his tragic genius by hurling all sorts of decayed vegetables upon the stage. He became the talk of the town, and played a two weeks' engagement in a varied and picturesque round of Shakespearean characters according to his unique and unprecedented conception thereof. He subsequently appeared at Koster and Bial's but the novelty of his absurd impersonations had worn off, and after spasmodic engagements here and there he retired from the stage altogether.

Richard Hunt (Aaron R. Hunt) formerly a well-known actor, died in Boston on Wednesday night last. Mr. Hunt was born in Philadelphia thirty-two years ago, and from his boyhood was identified with theatrical affairs throughout the country. In 1884 he was stage manager of the Eighth Street Theatre (now Forepaugh's), Philadelphia, which was then under the management of George Wood. Since that time he had occupied responsible positions with various traveling combinations, including H. C. Kennedy's White Slave, W. J. Thompson's Gold King, and Charles Frohman's Thermidor. His last engagement was as stage manager of Jennie Yeamans. The deceased was a brother of Jay Hunt, the comedian, and married sisters. A widow and three children survive. The funeral took place from the residence of his father, Henry J. Hunt, 2,112 North Eighth Street, Philadelphia, on Sunday morning, April 1.

Mrs. William Friend, known on the stage as Carrie Jackson, died at her home in this city last Wednesday of consumption. Her last notable appearance was with the Jefferson-Florence company. The deceased was employed for several seasons with J. M. Hill, and is remembered as Gertrude Savernake in The Great Metropolis. She leaves a husband, an actor, and one child.

Charles Hubert Hastings Parry, the English composer, is dead in London. He was born in 1848, and after a university career was educated in music. He composed many works, consisting of chamber music, anthems, songs, pianoforte pieces, and oratorios. He was professor of composition and musical history in the Royal College of Music.

Edward Braham, who died on Saturday, was the son of Dave Braham, musical director of Harrigan's Theatre and composer of all the music in Harrigan's dramas. The death of the boy was sudden. The news was telegraphed to Mr. Harrigan at Bridgeport, Conn., and Mr. Harrigan broke it to the father.

Eva Leslie died at the City Hospital, Boston, Saturday, after an illness of twenty-four hours. She was a Somerville girl, twenty-four years old. For three years she was with The Dazzler. She joined B. F. Keith's forces so as to remain near her invalid mother.

Gladys Eugenie, infant daughter of Mr. and Mrs. Eugene Moore, died at Somerville, Mass., on March 26, and was buried at Mt. Auburn, Cambridge, Mass.

Margaret, wife of William O'Brien, and mother of Joseph O'Brien, of E. H. Sothern's company, died in Middletown, Conn., on March 29.

Frederick F. Steeb, a popular baritone singer of Brooklyn, and a member of the Apollo Club, died at the home of his parents at Sparkill-on-the-Hudson last Thursday.

Mary E. Hill, who died on Thursday, was well known first as a leading lady and then as a first old woman. She was the widow of A. Walden Thaxter, of the Boston *Saturday Evening Gazette*.

Arthur Wilkinson, comedian of the Prince of Wales' Theatre, Liverpool, England, was killed by a fall from a coach that fractured his skull last Friday.

Major William Nevins, a well-known bandleader, died in Chicago last Wednesday, aged sixty-one. He was born in Brooklyn.

Mrs. Mary A. Rand, who died on Saturday, was the mother of the Rand Sisters—Olivia and Rosa.

TENDERED BY A. M. PALMER.

The annual benefit which A. M. Palmer, president of the Actors' Fund of America, tenders to that most deserving charity, will take place on Sunday evening next, April 8, at Palmer's Theatre. A programme of remarkable excellence is being arranged, which will embrace the most popular artists now in the city, none of whom will be announced without permission, as is so frequently done by unscrupulous beneficiaries. The Fund needs this benefit, and it is therefore to be hoped its friends will rally to its aid. They are sure to be amply compensated by the many choice things presented for their entertainment.

IMMENSE GOOD ACCOMPLISHED.

Baltimore American.

The Actors' Relief Fund started by THE DRAMATIC MIRROR closed with a total contribution of nearly ten thousand dollars. An immense amount of good has been accomplished by its distribution.

THE ENTERTAINERS.

Entertainers are invited to send news items concerning themselves and their engagements.

George Grossmith, the English humorist, has returned to the Murray Hill Hotel after a very prosperous tour of the Northeast.

Chairo, the palmist, has fitted up his apartment at 432 Fifth Avenue, in charming style. He is telling fortunes all day long to society women and is incidentally building up his bank account.

Bud Jackson's Fifth Bride, is the title of a comic sketch Jean Bergland has added to her repertoire.

Rev. Dr. Maynard makes this business announcement: "Single lectures will be given for $50, and all expenses paid." This brings to mind the old joke of Henry Ward Beecher's, who, with all his genius, was practical, as geniuses go, and had an eye to business. In the early part of his career a Y. M. C. A. out West thought they would compliment the brilliant young orator by inviting him to lecture, and added that it would increase his reputation to appear before them. They wired: "Will you lecture us for fame?" He wired back: "Yes, F. A. M. E. Fifty and my expenses." But Maynard "makes a reduction for three or more."—*Home Journal*.

Harry Wheeler de Lacy is touring in the South in a monologue of Oliver Twist.

Judge William B. Green has arranged a concert which is to take place shortly in Brooklyn. The Metropolitan Quartette will appear with him.

Frank Stanton, the poet of the Atlanta *Constitution*, is to appear shortly on the platform.

Next month the bureaux will be busy preparing for next season.

Frank Lincoln has gone West.

H. H. Ragan says he has not felt in the slightest degree the hard times. He is writing a new lecture for next season.

Opie Read is reciting through the South under the management of H. B. Thearle and Milton Gunckle.

Professor and Mrs. Robert Irving Fulton will receive friends, under the auspices of *Weaver's Magazine*, at 557 Fifth Avenue, on the evening of April 12, prior to their sailing for Europe.

THE ELKS.

Secretaries and members of Lodges, B. P. O. Elks, are invited to send news items concerning themselves or anything pertaining to their respective Lodges.

Officers of Charleston, S. C., Lodge for the ensuing year are: Exalted Ruler, E. M. Solomons; Exalted Leading Knight, E. M. Roberts; Exalted Loyal Knight, H. O. Strobecker; Exalted Lecturing Knight, Arthur Israel; Secretary, R. M. Solomons; Treasurer, W. W. Jackson.

On Wednesday evening York, Pa., Lodge elected these officers: Exalted Ruler, J. Herbert Thomas; Esteemed Leading Knight, C. F. Walsh; Esteemed Loyal Knight, C. H. Thomas; Esteemed Lecturing Knight, N. Sargent Ross; Secretary, T. B. Baird; Treasurer, C. T. Kraft. Eight applications for membership have been received.

The new officers of Steubenville, O., Lodge are Exalted Ruler J. P. Means, Esteemed Leading Knight F. S. Maxwell, Esteemed Loyal Knight D. W. Beall, Lecturing Knight J. F. Patterson, Secretary W. M. Trainer and Treasurer J. W. Cookson.

The Elks of Lowell have elected these officers: Exalted Ruler Frank M. Merrill, Leading Knight A. C. Sanborn, Loyal Knight R. A. Stickney, Lecturing, C. L. Maners; Secretary A. M. Abels.

THE THEATRICAL MECHANICS.

Officers and members of the Theatrical Mechanics' Association are invited to send news items concerning themselves or anything pertaining to their respective Lodges.

One thousand five hundred dollars was realized by the benefit for the T. M. A. at the Academy of Music, this city, on last Thursday afternoon.

There was a very successful benefit at the Masonic Temple, Louisville, Ky., on Monday of last week. The Leons, the Olympic Quartette, the black Carmencita, and the Goldsmith Sisters were among the many that participated.

The Theatrical Lithographers' Benevolent Association, of Milwaukee, Wis., gave their annual ball in that city on the night of March 17.

The Buffalo lodge is making preparations for its annual benefit, which will take place this month. Barney Gallagher, of Gallagher and Clifton, was initiated at the last meeting. Mark Sullivan and James Gentry, of Willie Collier's company, entertained members of the lodge recently. They will be partners in a comedy next season. Harry Linton and wife, of A Nutmeg Match, were entertained by the lodge during their recent engagement in Buffalo.

Rochester Lodge is booming under the new board of officers. The last session was said to be the most interesting ever held by the lodge. Three credentials will be initiated on April 8. President F. N. Amery and Vice-President H. McCarthy are both very popular. A. F. Bauer is an earnest and efficient recording secretary, and R. L. Burns, financial secretary, and his assistant, F. C. Reynolds, are commended for their work. Treasurer J. C. Fromm takes good care of the money of the lodge, and Sergeant-at-arms M. L. Saxe, who weighs 295 pounds and stands six feet two inches—they call him "Baby"—will let no impostor pass.

VAUDEVILLE JOTTINGS.

DeBolien Brothers and Gillett have dissolved partnership. Mr. Gillett will introduce a sketch in conjunction with the Lincoln Sisters, formerly of the Alhambra and Empire, London.

At the anniversary of the Twenty-second Regiment a vaudeville company will appear on Saturday evening under the auspices of Company B. Baldwin and Daly, Davenport Brothers, Delmore, Watson and Hutchings, Gilmore and Leonard, Sparrow, the Renos, the Hengler Sisters, Mae Rhea, Musical Dale, and Ward and Brown will appear.

Will H. Sloan, who will be remembered for his excellent work in 1492, makes his first appearance as a variety artist in some years at a Broadway theatre.

James Thornton and Allan May, through the courtesy of Alfred E. Aarons, manager of Herrmann's Theatre, appeared as the guests of the Press Club entertainment held at Morello's on March 29.

Bonnie Thornton made her first appearance at Herrmann's Theatre on Monday last. It is a long time since Miss Thornton has played on Broadway, and her specialty made quite a hit. She has been engaged for an indefinite period.

William and Charley Jerome have been engaged for six weeks for the Keith circuit.

Delavoye and Fritz join the Forepaugh Circus on April 30 for their trick horse and acrobatic act.

Edwina, the sensation, played a special engagement with the Reilly and Wood company in Harlem last week.

Mlle Rialta appeared at the Columbia Theatre last Thursday afternoon, that being her first appearance in this country. Among the rest who appeared were James W. Kelly, Maggie Cline, Tom Karl, and the Bostonians.

The Sexton Brothers, contortionists, made their first appearance in the East at the Imperial Music Hall this city last Monday. They had just concluded a successful six weeks' engagement at Wenger's Theatre, New Orleans.

The Darling Sisters have left the City Sports company, and are now playing dates.

Mazuz and Abacco and Musical Dale have signed with Tony Pastor for his Fall season of eight weeks.

The Flying Brothers Lavan have joined the Hunting Brothers' Circus, which opened March 30.

The Goldens and O'Brien and Collins recently returned from a six weeks' tour of the West Indies. They report that although the performance gave the best of satisfaction business was far from good, and, instead of playing to losing business week after week, they decided to close and return to the United States.

REFLECTIONS.

The members of the Cinderella company, to follow Mounet-Sully at Abbey's Theatre, sailed on Friday for this country.

Rehearsals of Rory of the Hills will begin this morning at the Bijou Theatre.

Charles Harwitz has been engaged to support May Mecusker in a new comedy.

Clay M. Greene, librettist of The Maid of Plymouth, has been revising that opera.

Rival Candidates, by C. T. Dazey, author of In Old Kentucky, will be produced next Monday at the Madison Square Theatre. In the cast will be Joseph Wheelock, Francis Carlyle, George R. Edeson, Henry Chanfrau, John H. Browne, Lewis Haines, Victory Bateman, Lillian Lawrence, Lottie Alter, and Mary Barker.

Tony Sullivan has disposed of the fourteen weeks' time held by him in the popular-priced houses, to a syndicate controlling a new melodrama.

Prof. Henri Kling and wife (Flora Gardner) have left the Sadie Raymond company, and are at their home, Mt. Vernon, Ind., for the Summer.

Oscar Eagle, who has been walking on crutches for seven months on account of a railway accident, has recovered, and has been engaged by Fanny Davenport to play his old part of Kephren in Cleopatra for three weeks.

The Alpha Club, with a membership of twenty, has been organized in Providence, R. I. The first entertainment was given at Johnstown on March 28, at which Frank Jackson specially distinguished himself as a reader.

M. de Guerville lectured in the state parlor of the Waldorf Hotel last Thursday on "Alfred de Musset." Mounet-Sully, the French tragedian, who is a friend of the lecturer, was introduced by the latter and read "La Nuit de Decembre," and "A Ninon."

Sadie McDonald and Florrie West closed with The Black Crook at the Harlem Opera House on Saturday night, and will sail for England next week to fill an engagement at the Drury Lane Theatre with James J. Corbett in Gentleman Jack. At the end of the London engagement Miss West will return to New York and join The Dazzler, while Miss McDonald will remain with Corbett, who will travel on the continent. She expects, however, to appear in an English pantomime next Christmas.

Tom Marshall, of A Texas Steer company, intends to visit Scotland this Summer to settle up the estate of his father, who died recently in this country.

The Palmer stock company began its return engagement at the Academy of Music, New Orleans, on Sunday evening.

A benefit will be given to Archie Ellis, manager of the Park Theatre, at that house on Sunday evening. Many clever performers have volunteered.

The Buffalo *Evening News* praises A. S. Lipman for his work as the Prince in Aristocracy.

Ernest Elton and Lansing Rowan have been engaged for Wagenhals and Kemper's stock company. The season will open at the Coates Opera House, Kansas City, on Monday, May 14, and will be continued for ten weeks.

Valerie Bergere will appear in Pittsburg next Monday in the leading part of The Galley Slave.

IN OTHER CITIES.

PROVIDENCE.

Soi Smith Russell in April Weather closed a very good week's engagement at the Providence Opera House March 24.

Henry E. Dixey and Rice's Burlesque co. presented Adonis to good audiences 26-31. The stage settings were beautiful, and his co. clever and evenly balanced. Robin Hood Opera co. 2, 3; Manola-Mason co. 4-7.

The Stowaway, with realistic scenery and startling incidents, drew well at B. F. Keith's Opera House 26-31. The Silver King 2-7.

A change was made at Lothrop's Opera House week of 26, and new faces were seen by patrons of the house. In place of one of the regular stock cos., Maude Granger with a strong cast presented Inherited with great success. Her support included Clarence Holt, Charles Mestayer, A. M. Calmer, Evan Williams, W. A. Evans, Catherine Coggeswell, Leola Bell, Viola Bancroft, and little Alice Fisher. New scenery was used, and the piece was admirably staged and costumed. Esmeralda 2-7.

The Rentz-Santley Burlesque co. gave a good performance of burlesque and specialty at the Westminster Theatre 26-31. London Belles 2-7.

James Hall and Jerome Powers left 28 to join the Ida Pomeroy co., which opened at Lowell, Mass., 26.

Cameron Clemens severed his connection with Lothrop's forces at Pawtucket 24. His position as juvenile man in the Katherine Rober co. has been assigned to William H. Farnum.

The Vintgrue Club of Riverside attended a performance of the City Sports evening of 23 and presented Lillian Lancaster with a large floral tribute.

It was announced a week ago that Harry Brown was to manage the amusement department at Crescent Park this Summer. Manager Boyden says this is not so, as no plans for the coming season have yet been made.

Dolly Brooks joined the City Sports Burlesque co. here week of 19.

Durward Lely, tenor, assisted by Mrs. Lely, will give a concert in this city 4.

Frankie Bell is in this city undergoing medical treatment.

Katherine Rober while on a flying visit to New York 18 was taken suddenly ill in that city, and upon regaining consciousness discovered that $50 had been stolen by some one who came to her assistance.

Manager J. Z. Little was in New York a great portion of week of 19 arranging for coming productions of his pieces.

General Nelson Viall, of this city, was one of the pall-bearers at the funeral of the late Harry McGlenen, at Boston 27.

Sol Smith Russell entertained his father-in-law, Mr. W. T. Adams, in this city, last week.

Estelle Keene, supported by a good co., presented The Golden Giant at Talma Theatre 19.

At the invitation of Mr. B. F. Keith a large party, including personal friends, city officials, press, etc., in charge of Manager E. R. Buram, left this city in a special car evening of 24 for Boston to take a private view of Mr. Keith's new theatre in that city. On arrival carriages conveyed the party to the theatre where a couple of hours were spent admiring the beautiful structure. After the inspection a reception and banquet was tendered the guests at the rooms of the Boston Press Club, where they had a royal good time. The party returned home on the midnight train.

Harry Askin was here 26, in advance of Manola-Mason co.

Frank D. Melville, who has been playing the Lathrop circuit in The Bon Tramp, closed 31.

Following the Manola-Mason co. at the Providence Opera House will come The Crust of Society and Friends, each playing three nights.

HOWARD C. RIPLEY.

LOUISVILLE.

Nat C. Goodwin opened at the Masonic March 26 to In Missoura to an overflowing house. Marie Tempest in The Fencing Master and Richard Mansfield in repertoire are booked for early appearances at the Masonic.

William H. Crane appeared in Brother John at Macauley's 26-28. Hoss and Hoss 2-7.

James J. Corbett in Gentleman Jack drew a very large audience at the Auditorium 24.

Rider Haggard's She received most creditable representation at Harris' by the Pearson co. The scenery is new and highly realistic. The engagement continues 29-31.

The Henry Burlesque co. will open at Harris' 2.

R. B. Alexander in True to the Last will occupy the Bijou 26-31. The play is a sensational one, and is well acted. N. S. Wood 2-7.

Waco's City Club co. opened a return engagement at the Buckingham 26. Fanny Everett, Nellie Manley, Carrie Pulton, Paul Allen and other old favorites are still with the co. Me and Jack 2-7.

Emile Bouvier, of the Masonic, will return from an extended trip in California and the West.

The Auditorium will in June in the amphitheatre present an elaborate fireworks spectacle called America. It will require the services of over four hundred people and will be quite a gorgeous affair.

Manager Brittain, of Harris', spent a portion of the week here. He closes nothing is definitely settled with reference to the abandonment of their house here. It is rumored that resident Manager Bolter will endeavor to secure the lease and conduct the house himself.

James J. Corbett was banqueted while here by Fred. Pfeffer, the baseball player. The guests of the occasion were representative gentlemen of leisure, there being a notable absence of the class that usually do honor to pugilists.

Opie Read and Ben King will read at Music Hall 27. There is every indication the occasion will be a success.

There were rumors of trouble between the Auditorium management and Corbett because of refusal of Manager Quilp to grant permission for persons in the audience to go on the stage in the Olympic Club events as spectators in the fight that is supposed to take place there in the play. The management of the house gives an excellent reason for their actions that it was simply in compliance with certain terms of the insurance contracts.

Manager Al. Bourlier, of the Masonic, was presented 26 with a fine, gold-handled shaver cane, from the Theatrical Mechanical Association, in recognition of services rendered, and of favors granted. The cane is suitably inscribed, and is carried by the genial manager with pardonable pride.

CHARLES D. CLARKE.

DENVER.

At the Lyceum, The New Magdalen was not produced as announced, but instead the house was closed for three nights, and the reason given was that the management wished to prepare for a production of Pink Dominoes, which was presented week of March 26-31. In addition to the regular forces of the co. there were some specialties in the ball-room scene. The members performed the comedy as cleverly as usual. The first three nights of the week were complimentary to the Daily Newspaper Advertising Agents' Association.

Louis Werner, with his elaborate production of Faust, is always a welcome attraction, and he always does a good business. His week at the Broadway, ending 31, was no exception. The famous Brocken was given with all its vivid and startling effects. The insinuating, subtle Mephisto is a study in the hands of Mr. Morrison. Edward Milner was the Faust. He is a Denver young man, performs good services in anything he undertakes, and is especially good in sentimental roles. Miss Roberts was sufficiently pathetic as Marguerite.

Hermann stayed over one night longer at the Tabor than was expected, consequently his engagement did not close until Sunday, 25. It was a prosperous visit for the great prestidigitator, who is ever more suave in manner and dextrous with his hands than ever. Certain it is that some of his new illusions are the hits of his career thus far. His wife gave some pretty dances. The first three nights of week of 26-31 were filled by the Conreid-Ferencsy Opera co. in The Tyrolean and Laughing Heir. The Germans in the audience seemed to appreciate the co. It contains some fine voices. Next attraction, A Railroad Ticket.

Joseph Callahan, an actor at the People's, lost a large collection of photographs of members of the profession in a fire in the St. James Hotel night of 22. The fire didn't start in a hotel, but in a six-storied building across the alley. By the way, this destructive fire was in the neighborhood of the Tabor, and had the wind been in that direction, there's no telling what would have happened.

Lewis Morrison played Richelieu one night for the benefit of Reno Post 29, of which he is a member.

George Herbert Leonard, who left the Lyceum co., will stay in Colorado for the present.

Sackett has secured Manhattan Beach for the coming season. He wished to put up a building in the city park, but was unable to make arrangements with the authorities.

W. P. PEABODY.

JERSEY CITY.

A Trip to Chinatown drew largely at the Academy of Music March 26-31.

At the New Opera House last week we had by far the best attraction seen at this theatre this season. —Little Lottie Williams in Hearts of New York. Miss Williams as Pinkey, Ole Olson, a Swedish emigrant; Teddy, a coming man, and Clara Melbourne, a devoted daughter, displayed a remarkable versatility and played each part correctly and artistically. She is the prettiest and one of the cleverest soubrettes we have seen since the early days of Lotta, and I predict for this little woman a very bright future. Of the support the best in the clever cast was Jack Allison, who as Jerry O'Brien did some exceedingly good work. The play is a good one of its kind, and one that finds a warm place in the hearts of the major portion of theatre-goers of to-day—plenty of fun, pathos and sentiment, and will, I am sure, prove a winner for so deserving a little actress as Lottie Williams. A Dark Secret 2-7.

The New Opera House will go under new management beginning week of April 9. Charles Benton, late of the Star Theatre, Philadelphia, and at present manager of Herrmann's Theatre, New York, will run it in connection with Herrmann's, giving a continuous performance at popular prices. George Clarke will continue as business manager, which is as it should be. The house will remain open all Summer.

MILTON ROULEE.

WASHINGTON, D. C.

There was a good attendance throughout the past week at all the playhouses in this city. At Albaugh's Stuart Robson appeared in The Comedy of Errors, and drew forth a large clientele of admirers. This play ran all of the week with the exception of Saturday matinee and evening, when Buckstone's old comedy of Leap Year was revived, Mr. Robson assuming the role of Dionysius Dimples. Creston Clarke 2-7.

At the National Tim Murphy was the attraction in A Texas Steer, which has greeted Washington audiences so many times with undiminished attendance. The cast of the play is practically the same excepting that Alice Evans took the place of Flora Walsh as Bessy. Felix Morris 2-7.

John L. Stoddard's lectures continue at the Academy of Music.

Charles L. Davis appeared at the Bijou in Alvin Joslin and it goes without saying that well-filled houses were present at every performance. Annie Ward Tiffany 2-7.

At the Lyceum the Fay Foster Burlesque co. gave an unusually attractive entertainment. Billy Plimmer co. 2-7.

Beginning 31 at Convention Hall the Midway Plaisance co., which has just closed an engagement at the Madison Square Garden in New York, will commence what it is predicted will be a successful engagement.

EDWARD OLDHAM.

ATLANTA.

At the Grand the Gran Opera co. closed a successful week of comic opera March 24 to medium-sized audiences. While there was not anything particularly strong in the operas presented, yet all who attended seemed pleased, and general satisfaction was given throughout. Wang, under the management of D. W. Truss and co., played to audiences of excellent size 26, 27, with matinee. The staging was quite the handsomest of its kind ever used in this theatre, and every principal seemed to bring a bundle of fun upon the scene. Edwin Stevens' brilliant work evoked much applause, and Virginia Earl was captivating as the Crown Prince. Blumenberg Concert co. 29; Frank Daniels 30, 31; Lillian Lewis 2, 3.

The souvenir performance of The Bohemian Girl, Friday, proved a money-maker, and Morton Smith, who purchased the performance, came out in flying colors. Among those who occupied boxes were the members of the Wang co.

Mary Louise Bailey, the Saxon Court pianist, is underlined at the Phillips and Crew Music Hall 29.

Colonel Lionel Levy is billed to appear at the Edgewood Avenue Theatre 31. The lecture to be is "An Old 49 Methusela in the Nineteenth Century."

The subscriptions to the Walter Damrosch recitals which will be given throughout the week of 23 are quite promising.

ALF. FOWLER.

KANSAS CITY.

A Summer Blizzard, a farce-comedy written by Charles E. Blaney and produced under the management of T. W. Mullaly, was presented at the Grand March 25-28 and played to large audiences. The plot was slender, but related principally to scenes in the newspaper office of *The Summer Blizzard* and a cheap hotel. The leading characters were the printer's "devil" and tough hotel porter, who wants to imitate Corbett, and Helen Blazes, a soubrette. These parts were amusingly done by Louis Wesley and Nellie Rosebud. Other characters are a brassy advance agent with a stranded burlesque co. on his hands and a Dutch "angel." The piece has numerous songs, dances and specialties. A fine quartette and the Leigh Sisters, mirror dancers, were prominent features. McFee of Dublin 1-7.

De Wolf Hopper and his merry co. and menagerie appeared before crowded houses 29-31 at the Coates Opera House in Panjandrum. The star was warmly welcomed. Della Fox and the rest of the co. won recognition. The Fencing Master 1-7; W. H. Crane 8-10.

The Police Patrol enjoyed a good week at the Ninth Street Theatre 25-31, being presented by a fair co. and patronized by good houses. After the Ball 1-3.

Dr. Carver in The Scout will appear at the Gillis 2-8.

FRANK R. WILCOX.

MILWAUKEE.

R. E. Graham gave two performances of After the Ball at the Davidson 25 to light houses. Rhea 26-28 in Josephine, Nos Magdalen and Camille. Business was not large, but the performances were well received. W. S. Hart is an actor of much ability and gave the star strong support.

The Romany Rye at the Bijou week of 25 did a moderate business. After Twenty Years 2-4.

Williams' Specialty co. gave satisfaction to the patrons of the People's week of 25-31. The specialties are good, and among the acts that appeared to give satisfaction are those of Bryant and Connors, Boyd and Burke, and Carrie Scott.

One of the new places that Ellis Rhea will produce next season is a historical drama entitled, Elizabeth and Shakespeare. She will also produce another piece, the title of which has not yet been selected.

John Whiteley, treasurer and business manager for Rhea, has visited Milwaukee many times in a managerial capacity during the last fifteen years. The attaches of the theatres and press representatives are always glad to see him.

De Wolf Hopper is underlined at the Davidson for April 12-14 in Panjandrum. He has never played Milwaukee with his own co., and I trust business will be such as to warrant his visiting us regularly every season hereafter.

E. T. MCDONALD.

INDIANAPOLIS.

Skipped by the Light of the Moon to good business at the Park Theatre March 26. The leading roles were capably handled by Edward Shayne and Bud Ross, Dudie Tracey and J. A. Weber. Little Nugget 2-4; I. W. Harrington in Rube Stacy 5-7.

The German Theatrical co. of Cincinnati closed its engagement at English's Opera House 27 to good business. The Skating Rink 29-31; Cornell Glee Club 28.

Primrose and West's Minstrels to good business 26, 27, despite the bad weather. Modjeska 29-31; Herrmann 6, 7.

At the Empire Theatre, Lester and Williams' comb. opened to fairly good business 26.

The regular season at the Grand will close with Herrmann's engagement 6, 7.

The Park will remain open into June.

GUSTAV PECKER.

BALTIMORE.

Felix Morris, together with his excellent co., appeared at Ford's Grand Opera House March 26-31, presenting on the opening evening three short plays, The Rose (an exceedingly clever piece) by Minnie Maddern Fiske; The Vagabond, and Mores. Mr. Morris is thoroughly artistic in what he does, and evidently prefers to merit critical judgment, rather than strive for sensational effects. James Neill, who is a great favorite in Baltimore, and a capital actor, is a member of the co.

Harris' Academy of Music enjoyed another week of big business with Thomas Q. Seabrooke in The Isle of Champagne.

Mr. and Mrs. Kendal began a short engagement at Albaugh's Lyceum Theatre 28, appearing first in The Second Mrs. Tanqueray. They were very cordially received by a large and representative audience, and gave an easy and characteristically English performance. The cast was a strong one, and included G. P. Huntley, Oscar Adye, J. E. Dodson, James East, George H. Gray, H. Deane, Nellie Campbell, Mary Talbot, and Annie Irish.

M. B. Leavitt's Spider and Fly was the attraction at the Holliday Street Theatre, while the patrons of the Howard Auditorium were entertained by Weber and Field's co., including J. F. Hoey and Johnnie Carroll.

May Howard and her Specialty co. proved a drawing card at the Monumental Theatre.

James Young, a Baltimore amateur began a brief engagement at Albaugh's Lyceum Theatre, appearing as Claude Melnotte in The Lady of Lyons. This youthful aspirant for histrionic honors has much in his favor. He is earnest, moderate and very much at ease in his acting.

Creston Clarke is here rehearsing his co. for a Southern tour which he will make with Mattie Ford as leading lady.

John B. Maher, a young and clever Baltimorean, is rehearsing with Creston Clarke's co. Mr. Maher has hosts of friends here, who are delighted with his success in the profession. His first professional experience was with John S. Clarke several years ago, since which time he has enjoyed several good engagements, the most notable of which was with Neil Burgess in The County Fair.

WILLIAM J. O'BRIEN, JR.

MINNEAPOLIS.

The new People's Theatre was auspiciously opened March 24 by the stock co. in A Bed of Roses and Nancy and Co. Every one of the 2,200 seats was taken and many were obliged to stand. The auditorium is a marvel of beauty and convenience. The general effect is green, with gilt and white decorations and rich hangings. The foyer, of beveled plate, is the handsomest in the city. Manager Sterling made a brief introductory address, followed by Mayor Eustis in a formal inaugural. The co. made a very good impression, and will undoubtedly become popular. Hudson Liston, Richard Obee, Frank Oppermann, and Leonora Bradley carried off the honors.

At the Grand Opera House Patti Rossa appeared in Miss Dixie to a fair-sized audience 26. Bert Coote shared honors with the star. John T. Kelly 29-31.

In Old Kentucky returned to the Bijou Opera House 25, and was given to the capacity afternoon and evening. The success of former engagements was renewed. Agnes Herndon 1-7.

Henri Marteau, the distinguished French violinist, assisted by Aime Lachaume, pianist, delighted a fair-sized audience 26 at the Lyceum.

F. C. CAMPBELL.

OMAHA.

At Boyd's Theatre, Mabel Eaton, an Omaha girl, was seen here for the first time at the head of a theatrical co., March 20, 21 in La Belle Russe. Prepared to overlook many imperfections, the large audiences were agreeably surprised to see the wonderful improvement that this young and attractive artist has made, and it is within the range of probabilities that she will prove in time one of the foremost emotional actresses of the American stage. The supporting co. was only fair. The Conried-Ferencsy German Opera co. in the Tyrolean to fair business 22, 23. The co. was very strong vocally, but were somewhat handicapped from the fact of speaking German exclusively.

At the Fifteenth Street Theatre The Voodoo 22-24 to good business. This is one of the brightest of the latter day farce-comedies, and always secures a hearty welcome in Omaha. The old favorites, Henshaw and Ten Broeck, in The New Nabobs 26-31 to their usual profitable business.

JOHN R. RINGWALT.

CHARLESTON.

The Old Homestead at the Academy of Music March 22, 23 to light business on account of Holy Week.

Manager Baldwin is here with Pearl Melville and co. for a week of drama at popular prices. They opened 26 to a fair house; two performances will be given daily. Following them the Gran Opera co. will come to the Academy for a week of comic opera, and then Mabel Paige will play a return engagement.

Matt Gran, who is probably better known in Charleston than any other theatrical manager, is here in the interest of the Gran Opera co.

The feature of the Spring season at the Academy of Music will be Nat Goodwin's first appearance here 25.

R. W. SOLOMONS.

DETROIT.

Edward Weitzel's new play, The Tide of Life, did a good business at the Lyceum Theatre March 26-31. Deutsches Theatre co. 2-4.

Mrs. General Tom Thumb and co. of Lilliputians played a successful engagement at the Detroit Opera House 26-28. Gloriana 29-31, headed by Emily Rancker.

At Campbell's Empire Theatre, James A. Reilly, in his musical comedy drama, A German Soldier, did fair business. The Burglar 2-7.

Eagle's Nest drew crowded houses at Whitney's. World Against Her 2-7.

F. K. STEARNS.

ST. PAUL.

At the Metropolitan Opera House John T. Kelly and a clever co. presented McFee of Dublin March 25-28, opening to good-sized audiences. Richard Mansfield 2-6.

At Litt's Grand Opera House Agnes Herndon and a good co. gave La Belle Marie 25-31, opening to good houses. Thomas E. Murray in The Voodoo 2-7.

GEORGE H. COLGRAVE.

CANADA.

MONTREAL.—Academy of Music (Henry Thomas, manager): Hanlon Brothers' Pantasma to good business March 26-31. Al. G. Field's Minstrels 2-4.——Queen's Theatre (Sparrow and Jacobs, managers): E. E. Rice's co. in Prince Karl; or, A Trip to Venus, to big business 26-31. The Private Secretary 2-7.——Theatre Royal (Sparrow and Jacobs, managers): Master and Man, with Gus Reynolds as Humpy Logan, opened to good business 26. Under the City Lamps 2-7.——Theatre Français (Société Français, manager): Les Cloches de Corneville, La Perichole, and Les Mousquetaires 26-31.——Item: After the matinee on Good Friday, 23, May Rose Baker, the popular dancer of the Baker Opera co., held a farewell reception in the lobby of the Queen's Theatre.

BELLEVILLE.—Queen's Opera House (T. P. Powers, manager): Master and Man March 22; performance fair.

TORONTO.—Grand Opera House (J. B. Sheppard, manager): Field's Columbian Minstrels March 26, 27, drew good houses; clever co. Signor Vegara's Grand Opera Concert 28; Alabama 29-31.——Toronto Opera House (J. B. Morris, manager): Vernona Jarbeau in Starlight 26-31; good business. John L. Sullivan 2-7.——Academy of Music (J. C. Conner, manager): Size and Barton's Razzle Dazzle co. 26-31; business fair. James H. Wallick 2-7.

CORRESPONDENCE.

ALABAMA.

TUSKALOOSA.—Academy of Music (Brady and Miller, managers): Pail of Rome was presented by University and local talent to a good house March 27.

SELMA.—Academy of Music (Charles G. Long, manager): Mrs. John Drew and Mr. and Mrs. Sidney Drew to good business March 19. Lillian Lewis presented Credit Lorraine and Good-Bye, Sweetheart, matinee and night 23, to moderate houses. J. H. Huntley and Sadie Farley will be at the Academy one week, commencing 26, playing at popular prices.

MOBILE.—Theatre (J. Tannenbaum, manager): Wang March 20; very large house. Mr. and Mrs. Drew 21, 22; business fair. The excellent attraction should have crowded the house.

DECATUR.—Echols' Opera House (W. C. Yates, manager): Sam Jones lectured on "Get There" March 26; large and interested audience. Lillian Lewis 6.

ARKANSAS.

PINE BLUFF.—Opera House (Henry Bernath, manager): J. C. Stewart's Two Johns co. to fair business March 19. Jennie Holman 26-31.

HELENA.—Grand Opera House (A. Myers, manager): Wilson Barrett, supported by an excellent co., played to S. R. O. March 22.——Item: Miss Jefferess, leading lady for Wilson Barrett, was born in Helena and for a number of years made it her home.

CALIFORNIA.

SAN JOSE.—Auditorium (Walter Morosco, manager): Black Crook March 15, 16; light houses. Mr. Morosco is making final arrangements for the sale of the Auditorium to C. P. Hall.——Item: Mrs. John Goss, wife of John Goss, lawyer, of this city, and sister of John T. Malone, died here recently.

OAKLAND.—Alfred Bouvier has secured the Macdonough Theatre, and will endeavor to place it on a paying basis. Manager Charles E. Cooke will remain as manager. First-class attractions will be booked only, and the new management will place the house on a footing hitherto unknown in Oakland. Wards and James open a week's engagement 2 in repertoire. As these stars are very popular in Oakland, having laid the foundation stone of the theatre, there is no doubt of their receiving a rousing welcome.

SAN DIEGO.—Fisher Opera House (John C. Fisher, manager): Calhoun Opera co. did a satisfactory business March 19. Georgia Minstrels 21; top-heavy house. Mendelssohn Quartette 27; Leonard Grover 28-31; Spider and Fly 2, 3.——Items: The Calhoun Opera co. rested here Holy Week.—Sam Thall, in advance of The New South, was here 30.

RIVERSIDE.—Loring Opera House (F. A. Miller, manager): Grismer-Davies co. in The New South March 20 to a good house. James O'Neill in Monte Cristo 26.

LOS ANGELES.—Theatre (H. C. Wyatt, manager): James O'Neill in Virginius and Monte Cristo drew good houses March 19-22. Richards and Pringle's Georgia Minstrels 23, 24; Lawrence Hanley and Edith Lemmert 26-28; Joseph Grismer and Phœbe Davies in The New South 29-31.——Burbank Theatre (Fred. A. Cooper, manager): The Japanese Nowelty 20, filled this house week of 19. Fitzgerald's Illuminated World Tour 25.——Item: Gertrude Foster, an amateur actress, who made her professional debut with the Lawrence Hanley co. in The Player, has gone to New York to continue her studies.

COLORADO.

ASPEN.—Wheeler Opera House (J. J. Ryan, manager): Effie Elisler pleased in Doris March 22. A Railroad Ticket 6.

PUEBLO.—Grand Opera House (S. K. Nye, manager): Roland Reed March 20 to Innocent as a Lamb to good business.

CONNECTICUT.

NEW HAVEN.—Hyperion Theatre (G. B. Bunnell, manager): Henry E. Dixey in a revival of that former success, Adonis, gave two performances March 23 to lucrative business. George Thatcher's Africa 26; Black Crook 29-31.——Grand Opera House (G. B. Bunnell, manager): Carl A. Haswin's production of The Silver King was witnessed by large audiences March 22 26. The Rustler to a good-sized house 26. A Dark Secret did very well 27 28. Flynn and Sheridan 29-31.——Wonderland Theatre (S. Z. Poli, manager): Good business continues.——Item: Nelson Wheatcroft has been engaged to coach some amateurs who are to produce Sweethearts here next month. He will play a leading part, assisted by Justine Ingersoll, our talented elocutionist.

BRIDGEPORT.—Park City Theatre (Walter L. Rowland, manager): A large and enthusiastic audience applauded all the gems in Robin Hood March 21, greeting Caroline Hamilton and Edward Isham with particular demonstrations. The whole opera was finely sung. Two large houses saw "Adonis" Dixey in a very happy mood 22, and applauded generously. Eugene Tompkins' Black Crook visited Bridgeport for the first time 26, 27, and at advanced prices had generous business and delighted audiences. Thomas O'Brien's novel acrobatics won many encores. Due: Sol Smith Russell in April Weather 31; A Trip to Chinatown 2; Charles H. Yale's Devil's Auction 3.——Grand Opera House (Jennings and Belknap, managers): Frank Wills' rejuvenated Two Old Cronies to moderate business 22-29. Carl Haswin's revival of The Silver King was well presented 26-28 and had well-satisfied audiences. George Dixon's Specialty co. 2.——Item: Frank Wills' Two Old Cronies co. has been recast to a great extent. The people now appearing in it are Frank H. Wills, Norma Wills, W. J. Bryant, Lizzie Richmond, Emma Seigrue, Monte Collins, Alice Hanson, Rita Gerde, Bert Hart, W. R. Rogers, and Alfred La Brie. E. J. Carnes is manager, and Ike Bull, business manager.

NEW BRITAIN.—Russell's Lyceum (Gilbert and Lynch, managers): Frederick Bryton March 23, afternoon and evening, to fair houses in Forgiven. Immense advance sale for Black Crook for 28. Mark Murphy 29.——Opera House (Alf. T. Wilton, manager): London Belles opened to fair business 22 for three nights and Two Old Cronies 26, three nights; both at popular prices.

SOUTH NORWALK.—Hoyt's Opera House: Jane March 26; good house. The Limited Mail 29; Sweet Devil's Auction 2.

HARTFORD.—Proctor's Opera House (F. W. Lloyd, manager): John Kernell in The Hustler amused large audiences March 22, 23. Mark Murphy in O'Dowd's Neighbors 26; good house. The Limited Mail was presented with realistic scenery 27. Barlow Brothers gave a good minstrel entertainment 28. Due: Friends 29.

MIDDLETOWN.—The Middlesex: One of the most interesting plays ever presented here was Friends, by Edwin Milton Royle and his excellent co. March 22. The attraction did not meet with the patronage it deserved. A Trip to Chinatown 3; Robin Hood Opera co. 5.——Death: The mother of Joseph O'Brien, of the E. H. Sothern co., died at her residence in this city on March 27. The interment was made at Newark.

WILLIMANTIC.—Loomer Opera House (I. H. Gray, manager): Jewett, the magician, gave an interesting entertainment to a poor house March 22. Violet Mascotte, booked for 26, did not appear. George Dixon 4; County Fair 12.

BRISTOL.—Opera House (C. F. Michael, manager): Elmer E. Vance's Limited Mail March 26 gave a fine performance to a large house.

WATERBURY.—Jacques Opera House: Barnabee, Karl and Macdonald's Robin Hood co. March 22; full house. Charles Frohman's Comedians, headed by Jennie Yeamans, presented Jane afternoon and evening of 22; large house. Edwin Milton Royle's Friends 27; good-sized audience.

DELAWARE.

WILMINGTON.—Grand Opera House (W. W. Williamson, manager): Wallie's Comedy co. March

29-31; fair business. The Tornado 26; small house. The Crust of Society was presented 27; good business. The Rising Generation 28; The Old Homestead 29, 30; The Past Mail 31; Cleveland's Minstrels 2; A Parlor Match 7.

FLORIDA.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Huntley-Farley co. March 12-17; immense business at popular prices. Drew Comedy co. 20.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): Marie Jansen March 20 in Delmonico's at Six gave an excellent performance. Grau's Opera co. 26-31.

GEORGIA.

BRUNSWICK.—L'ARIOSO OPERA HOUSE (Dunn and Flood, managers): Baldwin-Melville Dramatic co. in repertoire March 19-24; fair business at popular prices.

ALBANY.—GRAND OPERA HOUSE (Wight and Harris, managers): Rodgers Sisters opened for a week March 21 at popular prices.

SAVANNAH.—THEATRE (T. F. Johnson, manager): Marie Jansen co. in Delmonico's at Six March 23; full house. May Merrick played Trixie Hazelmere, Marie Jansen's part. Miss Merrick won several encores.

AUGUSTA.—GRAND OPERA HOUSE (S. H. Cohen, manager): The Old Homestead March 22; very fair business, considering it was Holy Week. Marie Jansen in Delmonico's at Six was advertised for 22. Miss Jansen did not appear, having been hurriedly called to Boston, owing to the death of her mother. Her part was cleverly taken by May Merrick, who received a double call after the second act. Nat Goodwin 27.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (J. S. Flaherty, manager): Midnight Alarm March 19; light house. Lewis Morrison in Richelieu 20; excellent performance; small house. Richard Mansfield in Beau Brummell 22; good business. Marie Wainwright 26, 27; White Squadron 28; A. M. Palmer stock co. 29-31; local opera co. in Pinafore 2 and 3; The Ensign 3; Herrmann 4; Nellie McHenry 6.——ITEMS: Helen Stuart, leading lady, is in the city visiting her parents, Captain and Mrs. Herbert Ward.—Robert McCoy left 20 for New York to accept an engagement as stage manager in one of the prominent theatres.—Colonel Flaherty and J. Drew Murphy, business manager of the Grand, spent Easter Sunday with their parents in Springfield, Ill. While there the Colonel acted as "best man" at the wedding of an old classmate, and also discovered a wonderful child contralto, fourteen years old. He intends to put her on in the juvenile Pinafore (local) which is to play at the Grand.—George E. Tucke (late of the Wonderland Museum of this city) is running a similar institution in Springfield, Ill.—Daniel F. Cline, manager of the Peru, Ill., Opera House, spent part of week of 19 in this city. He is giving many Sunday night performances, and reports business good.—Messrs. Flaherty and Coup have not, as yet, decided upon a location for their museum, although several sites are under consideration.—The books of the Grand for next season are filling rapidly. About thirty attractions are already contracted for, all of it edged, and for the most part the engagements are for two nights.

BLOOMINGTON.—NEW GRAND (C. E. Perry, manager): Richard Mansfield in Beau Brummell to a large audience March 21 at advanced prices. A Summer Blizzard 23; fair business.

CHAMPAIGN.—WALKER OPERA HOUSE (J. W. Bulliken, manager): Holden Comedy co. March 22-28; light business. Is Marriage a Failure? 26; Murray and Mack in Finnegan's Ball 3.

DANVILLE.—DOLE'S OPERA HOUSE (Charles Hague, manager): Alba Heywood in Edgewood Folks March 20; good house.——ITEM: Wallace Bruce, late of the Cornecracker, has signed for next season to play the cobbler with Blue Jeans.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (R. I. Chatterton, manager): Richard Mansfield gave a first-class performance to a large and appreciative audience March 20.

ALTON.—TEMPLE THEATRE (Wm. M. Sauvage, manager): A large and fashionable audience greeted Wilson Barrett March 22. Claudian was presented. Peter Jackson and "Parson" Davies in U. T. C. 27; Lillian Lewis will present her new play, Good-Bye, Sweetheart, the first week in April.

JACKSONVILLE.—GRAND OPERA HOUSE (Smith and Hayden, managers): May Smith Robbins in Little Trixie to a poor house March 16. Rentzberry Opera co. to light business 22; Summer Blizzard co. gave their third performance here 24 to a good house. Dr. Bill to a light house 26; Peter Jackson 28.

ROCK ISLAND.—HARPER'S THEATRE (J. E. Montrose, manager): Stetson's U. T. C. March 24; crowded house. Lewis Morrison in Faust 27; good business. Murray and Mack's Finnigan's Ball 29 amused a large audience.——ITEM: The mills here have started again, and consequently the theatre will be better patronized from now on. As it is, nearly all the cos. that have visited this town have done fairly well.

ROLINE.—AUDITORIUM OPERA HOUSE (Woodyatt and Crumpson, managers): Murray and Mack March 23 in Finnigan's Ball drew a large and enthusiastic audience. Percy Denton's Minstrels 29; Hattie Vickers 5-7.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Agnes Herncon presented La Belle Marie March 21 to a good house.——ITEMS: Manager Jones is in New York.—Ila Irvine, of R. S. Willard's co., spent Easter Sunday with her parents in this city. Wisconsin Glee Club 7; De Wolf Hopper 10; 8 Bells 11.

SPRINGFIELD.—OPERA HOUSE: Murray and Mack in Finnigan's Ball March 9; large and well-pleased audience. Agnes Wallace-Villa to poor business 19. Alba Heywood in Edgewood Folks 21; fair audience. Old Farmer Hopkins 23; small business. The Nibbes Spectacular Burlesque co. 28

AURORA.—EVANS' GRAND OPERA HOUSE (Fred Schickler, manager): Gloriana pleased a fair house March 26.

OTTAWA.—SHERWOOD'S OPERA HOUSE (C. H. Hodkinson, manager): Otis Turner Comedy co. week of March 19-24; Joseph Le Brandt in 'Is Marriage a Failure' 26; both to light business. The White Squadron 30; Peter Jackson as Uncle Tom 31.

DECATUR.—GRAND OPERA HOUSE (P. W. Haines, manager): Col. Robert G. Ingersoll lectured to a large house March 22. De Wolf Hopper Opera co. in Panjandrum 27 to one of the largest houses of the season. Murray and Mack in Finnegan's Ball 31; Nellie McHenry 2.

QUINCY.—EMPIRE THEATRE (H. Charles, manager): Midnight Alarm March 21; good house. Palmer stock co. in Saints and Sinners 28; William H. Crane in The Senator 2.——OPERA HOUSE (A. Doerr, manager): The Howard stock co. opened a week's engagement to a very large attendance 26.

LA SALLE.—ZIEMERMANN OPERA HOUSE (E. C. Zimmerman, manager): Dr. Bill March 28; "Parson" Davies' U. T. C. co. 30.

INDIANA.

RICHMOND.—PHILLIPS' OPERA HOUSE (J. H. Dobbins, manager): Modjeska in Marie Stuart March 26; Kellar 27; both to good business.——GRAND OPERA HOUSE (J. W. Hamilton, manager): Marie Kinsie opened for a week 26 to good business at popular prices.

EVANSVILLE.—GRAND (Venneman and Groves, managers): De Wolf Hopper March 26: S. R. O. Seats sold as high as $3 and $4. The advance for W. H. Crane 29 is very large.——PEOPLE'S (Venneman and Groves, managers): Herbert Cawthorne in Little Nugget drew well 25. Due: She 1.——ITEMS: Fred. Miller, of Ship Ahoy, etc., is hard at work, and gets out but little.—THE MIRROR'S frontispiece of Ruth Carpenter, of this city, in week before last's edition, was greatly admired.

MARION.—SWEETSER'S OPERA HOUSE (W. A. Livermore, manager): The only attraction at the Opera House the past two weeks was a creditable minstrel performance given by the Pastime Athletic Club of this city March 22. Due: The District Fair 27; The Past Mail 29.

LAFAYETTE.—GRAND OPERA HOUSE (F. K. D. Mahoney, manager): Little Trixie March 24; poor business. The Melville co. commenced a week's business here 27 to a large audience. Due: Rhea 28.

WABASH.—HARTER'S OPERA HOUSE (Harter Brothers, managers): The Burglar to a fair-sized audience March 21. Past Mail 28; big audience.——UNION HALL (Philip Skinner, manager): Home talent played Pottsed to a packed house 26.

NEW CASTLE.—THE ALCAZAR (A. D. Ortorn, manager): Rhea, in Josephine, to a fair house March 24. Agnes Wallace Villa in The World Against Her 27; small house.

COLUMBIA CITY.—TUTTLE'S OPERA HOUSE (J. E. Pagan, manager): The Burglar March 27 pleased a fair house.

VINCENNES.—GREEN'S OPERA HOUSE (Frank Green, manager): Mr. and Mrs. Robert Wayne in repertoire March 19 for week, playing to good business. Carrie Kendall joined this co. 15.

ELWOOD.—OPERA HOUSE (P. T. O'Brien, manager): Gus Williams in April Fool pleased a fair audience March 22. The Midgets do a very clever turn. Smith Sisters' Concert co. 26.

IOWA.

BURLINGTON.—GRAND OPERA HOUSE (F. W. Chamberlin, manager): The Spooner Comedy co's. engagement March 19-24 proved quite successful pecuniarily and artistically. The White Squadron to good business 26. W. A. Whitecar in the leading role was effective. Marie Wainwright 28; Finnegan's Ball 29; After the Ball 30.——ITEMS: Eugene Hunt, of the Chicago *Journal*, and his wife, were the guests of B. S. Spooner, of the Spooner Comedy co., Saturday. F. W. Barhydt, Jr., treasurer of the Grand, entertained the Spooner family and their guests, Mr. and Mrs. Hunt, with an enjoyable little supper after the performance Saturday.—A bright young journalist of this city has written a three-act play, which has been accepted by R. E. Graham, who will give it its first production in New York this Fall. Your correspondent was accorded the privilege of reading the manuscript, and feels justified in expressing the opinion that the play has many elements of success.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): The Conreid-Ferenczy Opera co. presented The Tyrolean to a large audience March 20. On 21 they presented The Laughing Heir to fair business. A. Y. Pearson's White Squadron gave satisfaction to very large business 22. Ignatius Donnelly delivered his famous lecture on the A. P. A. and school question to very light business 23, it being Good Friday. Maida Craigen and Frederick Paulding and a fair co. gave two excellent performances of Romeo and Juliet to very large audiences 24. The Spooner Comedy co. opened their week's engagement 26 at popular prices to S. R. O., every seat in the house being sold before the curtain was rung up. The Voodoo 27; After the Ball 29, Black Crook 30, 31; Panjandrum 7; Police Patrol 12; Remenyi 13.——ITEM: Carleton Wells, formerly leading man with Mabel Eaton, joined the Spooner Comedy co. here 26.—William Stafford, formerly of The Struggle of Life 20., joined the Craigen-Paulding co. here 25.

BOONE.—PHIPPS' OPERA HOUSE (L. C. Goodwin, manager): Henshaw and Ten Broeck in The Nabobs March 21 to good business. They play a return date 23; Choate Dramatic co. 26-31; fair business.

FORT DODGE.—FESSLER OPERA HOUSE (G. F. Rankin, manager): Henshaw and Ten Broeck in The Nabobs March 21; excellent performance to a small audience. Mabel Eaton 27.

OTTUMWA.—GRAND OPERA HOUSE (Ed. M. Dobyns, manager): The White Squadron March 24 to good business.

KEOKUK.—OPERA HOUSE (D. L. Hughes, manager): Finnigan's Ball March 20, had a packed house (Manager Merritt said the largest at any one-night stand this season) and delighted an audience representative of the city.——ITEM: Arthur Clark is here at his home recuperating from his recent alarming illness in New York. He is gaining strength and will be able to assume his old position next season.

DUBUQUE.—THE GRAND (William T. Roehl, manager): Agnes Herndon in La Belle Marie March 22 to a good house. Stetson's U. T. C., matinee and evening, 24, to fair houses.

FORT MADISON.—NEW OPERA HOUSE (C. W. Peters, manager): Dr. Tracy closed his week's engagement March 26; packed house every night. Bill Nye and William Hawley Smith entertained a good house 27. Opera Nata (Benefit W. R. C.), 30, 31.——ACADEMY OF MUSIC (C. H. Salisbury, manager): Murray and Mack in Finnigan's Ball 31.

DECORAH.—GRAND OPERA HOUSE (C. J. Weiser, manager): The Voodoo March 30; The Black Crook 6; The White Squadron 23.——ITEM: The Decorah Club Minstrels will shortly make a tour under the direction of C. J. Weiser of the Grand.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): The Nabobs March 15; large business. Kirk Armstrong in Pete Peterson 20; poor business. Bill Nye 26; Black Crook 9.

COUNCIL BLUFFS.—DOHANY THEATRE (John Dohany, manager): Mabel Eaton March 22 in La Belle Russe was greeted by a fair-sized audience. The Voodoo 26; good business. Thomas E. Murray is quite a favorite here. Prof. Flint 26-30.

LE MARS.—DALTON OPERA HOUSE (E. O. Dalton, manager): Mabel Eaton in La Belle Russe March 24; fair business.

ALGONA.—CALL OPERA HOUSE (Melzar Haggard, manager): Wilson Theatre co. week of March 5 to good business. Lucia B. Griffith 12; large audience. Marie Heath in A Turkish Bath 23.

SIOUX CITY.—PEAVEY GRAND (E. L. Webster, manager): Wilson Theatre co. March 19-24; business fair.——PEARL STREET THEATRE (Al. G. Trudell, manager): Business continues good.——ITEMS: Mrs. E. L. Webster is home from a three months' visit in Mexico.—Will Collier left Monday to join the Florence Herbert co. as advance agent.

CARROLL.—MUSIC HALL (B. Dreese, manager): A Turkish Bath March 20; fair-sized audience.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (R. O. Simmons, manager): Finnegan's Ball March 27 drew fairly, followed by The Voodoo 29 to good business. Marie Wainwright in An Unequal Match 30; By Wits Outwitted 4; Zeb 10; Richard Mansfield 16.

DAVENPORT.—BURTIS' OPERA HOUSE (Charles T. Kindt, manager): Richard Mansfield March 22 in The Scarlet Letter to S. R. O. The White Squadron 29; fair business. R. E. Graham in After the Ball 27. Marie Wainwright in The Social Swim 30; advance sale large.

CRESTON.—OPERA HOUSE (J. H. Patt, manager): A Pair of Kids March 27 pleased a crowded house. Black Crook 3; Zeb 5.

KANSAS.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): Johnstone's Our Dorothy co. week of March 19-24 to very poor business.

TOPEKA.—GRAND OPERA HOUSE (Charles P. Elliot, manager): Primrose and West's Minstrels drew a large house March 21. The stage setting for the first part was a very pleasing one.

FORT SCOTT.—DAVIDSON OPERA HOUSE (Harry C. Ernich, manager): Mahara's Minstrels drew a good house March 19. Performance fair. Madeline Merli in The Story of a Kiss and The Professor to a fair house 21. Performance very good. Black Crook 26

KENTUCKY.

PARIS.—GRAND OPERA HOUSE (Charles Scott, manager): Smith Sisters March 22 to a very small house. Opie Reed and Ben King 29; Little Lord Fauntleroy 30, matinee; Fencing Master 19; Lewis Morrison 23.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Modjeska March 19 in As You Like It; good house. Ben King and Opie Reed 30.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, manager): The Schubert Symphony Club and Women's Quartette delighted a fair house March 21. Opie Reed and Ben King 6.——ITEM: Opie Reed formerly edited a newspaper in this city.

MAYSVILLE.—WASHINGTON OPERA HOUSE (E. L. Kinneman, manager): Maysville Amateur Minstrels to a large and well-pleased audience March 27. T. B. Alexander Dramatic co. 2-7.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Leon M. Carter, manager): Wang gave an excellent performance to a very select and large house March 16. Eadow. Rob Taylor 20; Blumenberg Concert co., 22.

MAINE.

AUGUSTA.—OPERA HOUSE (Franz A. Owen, manager): The Howe-Lavin Concert co. March 21; small audience. Cleveland's Minstrels 22; good business. Co. fair.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): Cleveland's Minstrels March 21; good business.

MASSACHUSETTS.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Justin Adams Comedy co. closed a week's engagement March 24 to light business. W. S. Cleveland's Minstrels gave a pleasing performance 26 to a fair audience. Barlow Brothers' Minstrels 4; White Slave 5; The Hustler 7.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Blue Grass March 28 broke a theatrical fast of ten days, but for some reason business was light. The play is handsomely staged, and well acted.

FITCHBURG.—WHITNEY'S OPERA HOUSE (George E. Sanderson, manager): Friends (return) March 26 played to one of the largest and most fashionable audiences of the season. Many turned away. Co. received a most flattering reception.

SOUTH FRAMINGHAM.—ELMWOOD OPERA HOUSE (W. H. Trowbridge, manager): Lew Dockstader's Minstrels March 24; excellent attraction, but, being the close of Holy Week, business was not large. Stowe's U. T. C. 29; Lotta Monteith in Athemma 31.

CHELSEA.—ACADEMY OF MUSIC (James B. Field, manager): Dockstader's Minstrels gave a fine performance to a good house March 26. The Hustler 30; A Social Session 13; The Silver King 17; The Dazzler co., No. 2, 19.

BROCKTON.—OPERA HOUSE (G. E. Lothrop, manager): Graham's Concert co. had a special train to and from the city, and gave an afternoon concert to a large and appreciative audience March 25. Jules Levy, E. J. Jose, J. W. Kelly, and Master Leon made distinct hits in their specialties. A Busy Day had a small house 26.——GAIETY THEATRE (W. L. Gallagher, manager): This house reopened under new management with a variety co. to a good-sized house 26. Morton and Coleman, John and May Fisse, John H. Mack, May Bell, Marion Martin, and the Higgins' Brothers furnished a good popular-priced entertainment.

PITTSFIELD.—ACADEMY OF MUSIC (C. A. Burbank, manager): Barlow Brothers' Minstrels March 23; good house. Jane 24; The Burglar 26; both to small audiences. Sol Smith Russell 28; good house; good performance. Friends 4; County Fair 4.

NEW BEDFORD.—OPERA HOUSE (W. W. Cross, manager): Blue Grass March 27 drew fairly well. Robin Hood Opera co. 29, as usual, delighted its hearers.——ITEM: Mrs. Joseph C. Olney, perhaps as well known and esteemed as any attache of an opera house, will have her annual benefit April 5, the Camille D'Arville Opera co. in Venus being the attraction. The advance sale is very large.

WESTFIELD.—OPERA HOUSE (A. H. Furrow, manager): Barlow Brothers' Minstrels March 22; fair house.

SALEM.—MECHANICS' HALL (Andrews, Moulton and Johnson, managers): Hands Across the Sea March 26; fair-sized audience. Lew Dockstader's Minstrels pleased a fair-sized audience 27.——ITEMS: The White Slave co. rested here Holy Week.—Mary Anderson of this city, leading lady of this co., spent the week with her mother.

LOWELL.—OPERA HOUSE (John F. Cosgrove manager): Professor O. R. Gleason, the horse trainer, finished his engagement of a week March 24, playing to small houses.——MUSIC HALL (Thomas and Watson, managers): Ten Nights in a Bar-Room and Triss, the Pet of the Rockies, to fair business. Iola Pomeroy 26-31.

LYNN.—THEATRE (Dodge and Harrison, managers): Camille D'Arville Comic Opera co. in Venus March 24, matinee and evening; excellent performance. The Manola-Mason co. presented A Queen of Hearts to good houses 26, 27. Elks benefit (local) 29; Jane 31; Siberia 2.——MUSIC HALL (C. E. Cook, manager): Milton's Merrymakers in comedy and specialty 22-31; excellent business.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (Meade and Magenis, managers): Sol Smith Russell in A Poor Relation opened March 29 to the largest and most fashionable audience of the season.——WILSON OPERA HOUSE (Thomas Hanley, manager): Fanny Hall Burlesque co. 31 to a crowded house. Ole Olson 25; Durward Lely Concert co. 6; Reno and Ford's Joshua Simpkins co. 9.——THE BIJOU (Fonda and Henry, managers): St. Belmo's Novelty co. to packed houses week ending 31. Yamasaki's Japanese co. 2-7.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): Robin Hood co. broke the record for this season March 24. Gorman's Minstrels appeared 27. The Hustler 4.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (N. C. Lenoir, manager): Barlow Brothers' Minstrels March 26; good performance to light business. Jane 27; excellent performance; good house. O'Dowd's Neighbors 28; good business. The Hustler 2; Friends 4; Bobby Gaylor 5; Black Crook 6, 7.——ITEMS: Fred. Markham, of Barlow Brothers' Minstrels, is a native of this city.

MICHIGAN.

SAGINAW.—ACADEMY OF MUSIC (S. G. Clay, manager): J. W. Harrington in Rube Stacey March 26, 27.

GRAND RAPIDS.—POWERS' (W. H. Powers, manager): Niobe was cordially presented March 27 before a fair-sized audience. Rice and Barton 5, 6.——GRAND (O. Stair, manager): Charles A. Loder in Oh, What a Night! drew fairly last week. The specialties introduced are good. Romany Rye 2-7.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Willie Collier in Hoss and Hoss to a small house March 23. Wilkinson's Widows 25; Thomas W. Keene 26.

MUSKEGON.—OPERA HOUSE (Fred. L. Reynolds, manager): Ida Van Cortland closed March 4 with a fair attendance during the week. Niobe drew a light but very enthusiastic audience. Razzle-Dazzle 4.——ITEM: Mrs. Howard Hall, with the Ida Van Cortland co., left the co. on March 26 and retires to her home in Decatur, Mich. Her position was filled by Miss Crofton, of Chicago, who did very creditable work.

COLDWATER.—TIBBIT'S OPERA HOUSE (Mrs. J. T. Jackson, manager): Tony Farrell in My Colleen March 20; large house.——ITEM: Miss Hale, of My Colleen co., was formerly a resident of this place.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): Vive Kananda, the Hindoo monk, lectured on "Buddhism" March 21. J. W. Harrington in Rube Stacey 26, 27; Wilkinson's Widows 4; Tony Farrell in My Colleen 6.

MINNESOTA.

FARIBAULT.—OPERA HOUSE (Charles E. White manager): Bill Nye March 22; light business. The Country Squire 26; packed house. The Voodoo 30; Remenyi Concert co. May 5; Devil's Auction June 12.——COLUMBIA OPERA HOUSE (Joseph Brandt, manager): Wilson Theatre co. opened a week's engagement 26 to a small house. The co. will cancel the latter half of the week. Our city will not support two theatres.

ROCHESTER.—GRAND OPERA HOUSE (C. Van Campen, manager): Bill Nye and William Hawley Smith March 21; crowded house. Reed's Comedians week ending 31.

MISSOURI.

ST. JOSEPH.—THE NEW CRAWFORD THEATRE (Nick Waggoner, manager): Primrose and West's Minstrels March 20; fine house. Zeb, an unknown play by an unknown author, 25. Pirates of Penzance, local talent, 30, 31.——THE TOOTLE THEATRE (Warren Cowles, manager): A. M. Palmer's Stock co. 26, 27.——BENTON: Holy Week is getting to be

Stadt Theatre

MANAGERS WELB AND WACHSNER.

Formerly the GRAND OPERA HOUSE.

MILWAUKEE, WIS.

Best Equipped Theatre in the West!

Full Stock of Scenery.

1,200 Electric Lights.

1,400 Seating Capacity.

RENT OR SHARING TERMS

OPEN TIME MONDAY, TUESDAY, THURSDAY, FRIDAY AND SATURDAY OF EACH WEEK.

Season of 1894-95.

Address all communications

LEON WACHSNER, Mgr. Stadt Theatre, Milwaukee, Wis.

one week of the year when theatres here are dark. The Palmer co. reached here during the middle of Holy Week, and, as they had no dates to fill, stayed over pending their engagement for the current week.

CLINTON.—OPERA HOUSE (Walter Brannum, manager): Our Country Cousins to good business March 19. Nibbe Burlesque co. to a fair house 20. Madeline Merli played to a full house 21 at advanced prices. Belshazzar, by home talent, 26, 29.

JOPLIN.—CLUB THEATRE (H. H. Haven, manager): Manara's Minstrels to poor business March 17, 18. Our Country Cousin 21; fair business. Springer and Welty's Black Crook co. gave two performances to the capacity of the house 24, 25, notwithstanding advanced prices were charged.

CARTHAGE.—GRAND OPERA HOUSE (F. R. Pauley, manager): Springer and Welty's Black Crook delighted a packed house March 25.

MEXICO.—FERRIS GRAND OPERA HOUSE (P. P. Bond, manager): By Wits Outwitted March 23; poor house, but performance deserved a good one. Madeline Merli 28.

MARSHALL.—MARSHALL OPERA HOUSE (Miller and Ming, managers): Frades' Carnival, by home talent, March 19, to a crowded house. By Wits Outwitted to good business 20.

SPRINGFIELD.—GRAND OPERA HOUSE (T. S. Hefferman, manager): Our Country Cousin March 24; small but well-pleased audience.——BALDWIN THEATRE (H. S. Jewell, manager): Black Crook 26, 27; delighted audiences.——ITEM: By an order from the United States Court, H. S. Jewell has been put in permanent charge of the Baldwin Theatre, and is commissioned to fill out existing contracts and continue next year's bookings. He has experience, and will bring competent aid to his assistance.

AURORA.—OPERA HOUSE (W. T. Branham, manager): Madeline Merli March 19; small house. Our Country Cousins 23; good performance to a medium-sized audience.

FULTON.—NEW GRAND OPERA HOUSE (T. M. Bolton, manager): His Niba and His Noba to fair business March 22. By Wits Outwitted 23; splendid performance to fair business. Madeline Merli in The Story of a Kiss 27; small house. The McGibeny Comic Opera co. 29.

MONTANA.

BUTTE.—MAGUIRE'S OPERA HOUSE (John Maguire, manager): The Carleton Opera co. in repertoire March 12-16, giving an extra performance of Fra Diavolo 18 (Sunday) to excellent business at advanced prices. J. T. Kelly in McFee of Dublin 20-22. Carleton Opera co., return date, 23-25.——ITEM: Mr. Carleton and other members of the co. were serenaded by Manager John Maguire at the Irish-American Club 19.

NEW YORK.

HARLEM.—The Black Crook in all its spectacular glory was presented at the Harlem Opera House March 26. The theatre was crowded and the brilliant scenic effects and beautiful dancing won almost continuous applause. The specialties introduced were clever. Wood and Sheppard in their musical sketches made the hit of the evening. Edward Harrigan 27.

ALBANY.—LELAND OPERA HOUSE (H. P. Soulier, manager): The Hustler March 22; good house. The Burglar 23, 24 at popular prices to fair business. Dan McCarthy's Comedy co. in True Irish Hearts 26; full house. Agnes Delaporte Opera co. opened 27 in Faust (three acts) and The Lovely Galatea.——HARMANUS BLEECKER HALL (C. H. Smith, manager): Duncan B. Harrison in The Paymaster, with Ethel Brougham and Sampson, the strong man, as extra attractions, drew big houses 26-31.——GAIETY THEATRE (Thomas Harry, manager): Harry Sefton's Comedy co. 26-31.

SYRACUSE.—WIETING OPERA HOUSE (Wagner and Reis, managers): Aristocracy was presented by an excellent co. including Blanche Walsh, Mary Hampton, Louis Massen, A. S. Lipman, S. Miller Kent and Frederick Bond March 22, 23, to good business. Gus Hill's Novelty co. drew well 26 28. A Brass Monkey 29; Said Pasha (amateur) 3, 4; Americans Abroad 6, 7.——BASTABLE THEATRE (Frank D. Hennessy, manager): Thomas W. Keene appeared in Richelieu, Othello, The Merchant of Venice and Richard III. to large audiences 26-28. George Grossmith 29; Private Secretary 30, 31.——H. R. JACOBS' OPERA HOUSE (C. H. Plummer, manager): Edwin Hanford in The Shamrock drew fairly last week.——ITEMS: Wagner and Reis have renewed their lease of the Wieting for three years. The lack of bright scenery was deplorably felt during the late performance of Aristocracy.—H. R. Jacobs announces higher prices for his house next season.—H. M. Ford, of the *Sunday Times*, has compiled a list of over two hundred professionals who at some period in their career resided in Syracuse. Any professional eligible to the list will confer a favor by communicating with Mr. Ford as he desires to have as complete a list as possible.

MIDDLETOWN.—CASINO THEATRE (H. W. Corey, manager): C. B. Jefferson, Klaw and Erlanger's production of The Soudan to good business March 27.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Jennie Yeamans in Jane pleased a fair-sized audience March 21. A Celebrated Case was creditably presented by local talent 26; large and enthusiastic audience. Vale's Devil's Auction 27; S. R. O. The Hustler 29; The Pay Train 4.

KINGSTON.—OPERA HOUSE (C. V. Dubois, manager): A fair-sized but top-heavy house greeted Charles H. Vale's New Devil's Auction March 26.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): Robinson Opera co. week of March 18-24 in repertoire to good business.——ITEMS: Harry Lightwood and his wife, Ada Walker, closed with the Robinson co. last week and will join a new co. which is to open in Camden, N. J., April 23. Fannie Meyers will take leading roles after Miss Walker's departure.—The glass factory and the other industries have resumed full force and full time.—Grimes' Cellar Door 4.

MEDINA.—BURT'S OPERA HOUSE (Cooper and Hood, managers): Hi Henry's Minstrels March 21; S. R. O.

GENEVA.—DOVE'S OPERA HOUSE (F. K. Hardison, manager): Grimes' Cellar Door 5; Agnes Delaporte Opera co. 6.——ITEM: Ground is being broken for our new Opera House. It is expected to be open

for business in October. Manager Hardison is booking first-class attractions only. The house is to be first-class in every particular. Lempert of Rochester, is the architect.

UTICA.—Opera House (H. E. Day, manager): Gus Hill's Novelty co. March 23, large and well pleased audience. Peck's Bad Boy 12, 14; Blue Jeans 15.

PENN YAN.—Sheppard Opera House (C. H. Sisson, manager): Alabama March 21; fine performance to a fair house. Punch Robertson opened a week's engagement in The Vagabond 26 to a crowded house.

HORNELLSVILLE.—Shattuck Opera House (S. Osgood, manager): Alabama was moderately well patronized March 22. Newton Beers in Lost in London drew lightly 23. The Robinson Opera co. sang The Mascotte 26, opening a week's engagement; business large. Popular prices prevailed.

BINGHAMTON.—Stone Opera House (Clark and Delavan, managers): Aristocracy March 21; splendid business. County Fair pleased large audiences 23, 24. The Soudan 26; Private Secretary 29; Lyceum Comedy co. 31; Nora Williams week of 2. ——Bijou Theatre (A. A. Fennyvessy, manager): Stock co. in Escaped from Sing Sing for week of 26 to good business.

NIAGARA FALLS.—Theatre (H. A. Foster, manager): J. K. Emmet March 27; packed house. John L. Sullivan 30; Shamrock 6; The Burglar 12.

ELMIRA.—Opera House (Wagner and Reis, managers): James K. Hackett and a good co. presented The Private Secretary March 22 to a small audience. Country Circus 23; Faust 30; Minnie Seward 5-7; The Old Homestead 9; Aranama 13; benefit Father Mathew's Society.

CANANDAIGUA.—Grand Opera House (McKennie and Mather, managers): J. K. Emmet in Fritz in a Mad House March 26; large and well-pleased audience. Bates Brothers' Humpty Dumpty 29.

AUBURN.—Burtis Opera House (E. S. Newton, manager): Aristocracy March 22; good business.

WAVERLY.—Opera House (J. K. Murdock, manager): Punch Robertson closed a week's engagement March 24 to poor business. James B. Mackie 7; Mikado, by Henry E. Dixey and local amateurs, 9, 10.

MALONE.—Opera House (H. A. Putnam, manager): Dr. Bill March 24; large audience. The Mascot 12, 13 by locals.

ITHACA.—The Lyceum (M. M. Gutstadt, manager): County Fair March 23; packed house. Mora 26-31; S. R. O. nightly. Country Circus 2; Grimes' Cellar Door 5; The Girl I Left Behind Me 10; Alabama 12; Jane 16.

COHOES.—City Theatre (E. C. Game, manager): James B. Mackie and Louise Sanford in Grimes' Cellar Door March 26; good business. Under the City Lamps 29; Gus Hill's Variety co. 30; Newton Beers 31.

JAMESTOWN.—Allen's Opera House (A. E. Allen, manager): Alabama March 24. The Maude Hillman co. 26-31. Frank Mayo in Davy Crockett at Lessee Brothers 3-7; J. K. Emmet 12; Si Henry's Mine 13.

SARATOGA SPRINGS.—Town Hall (J. M. Putnam and Co., managers): Fair and Festival with dramatic, literary and musical entertainments for the benefit of the Emergency Hospital March 26-31. ——Putnam Music Hall (J. E. Smith and Co., managers): The Kittie Rhoades co. opened a week's engagement 26 to a packed house.

AMSTERDAM.—Opera House (A. Z. Neff, manager): The advance sale for The County Fair March 31 indicates a good house. Carnival and Kirmess (for local charity) 5-7. ——Items: A Celebrated Case was presented by the Pyrnian Dramatic Association 23 to a very large-sized audience. Another amateur co. will present Robertson's School at Association Hall 25.—Dr. David Neff, son of Manager Neff, a recent graduate of Bellevue Hospital Medical College, returned to his home in this city last week.

NEWBURG.—Academy of Music (F. M. Taylor, manager): The Salsbury Troubadours gave a good performance to fair business March 26. The Devil's Auction gave a very fine performance to a large and well-pleased audience 29-31. Pay Train 5; Robin Hood 7; Country Circus 9; Blue Jeans 10.

TROY.—Griswold Opera House (S. M. Hickey, manager): Under the City Lamps played to good business March 26 28. Mayourneen 29; A Brass Monkey 30, 31. ——Rand's Opera House (Gardner Rand, manager): Taboo (local) 28-31; The County Fair 2, 3. ——Gaiety Theatre (James Dearne, manager): Sam T. Jack's Creoles drew large houses week ending 31.

CORTLAND.—Opera House (Warner Rood, manager): Neil Burgess' County Fair March 26; packed house. ——Items: A disarrangement of a scene drop in Act IV. forced the omission of part of that act and brought the play to a premature but satisfactory end. The race scene was enthusiastically received.—During the performance of Jack Sheppard by the Mora co. 24 a row occurred in the upper gallery. An alarm was raised which was mistaken for fire by the audience below who rose en masse and made a rush for the exits. A panic was averted by the prompt action of several cool-headed ushers.

SCHENECTADY.—Van Curler Opera House (C. H. Benedict, manager): The Devil's Auction had S. R. O. March 24. Grimes' Cellar Door did a good business 27. Delaporte Opera co. in Faust 29; Gus Hill's Novelties 31; Country Circus 1. ——Items: The Devil's Auction co. lay over three days in this city. They gave no performance on Good Friday.—Lewis H. Hayes, business manager of Country Circus, was the guest of Manager Benedict, of the Van Curler Opera House, on Monday.—At the close of the present tour of The Devil's Auction Manager Charles H. Yale and wife, Mr. and Mrs. Lorello, and James H. Eyth, business manager, will make a three months' tour of England, Scotland and France. Next season the Lorellos will appear in a new and original act.

ROCHESTER.—Lyceum Theatre (A. R. Wolff, manager): A Brass Monkey attracted large audiences March 26-28. George Marion was very amusing. On 29-31 E. W. Keene, supported by a capable co., appeared in Richelieu, Othello, Richard III. and Louis XI. drawing large and delighted houses. Hilliard and Arthur 2-4. ——Cook Opera House (Jesse Burns, manager): The popularity of the Wilbur Opera co. was evidenced by the fine attendance 26-31. The co., headed by Susie Kerwin, appeared in Bocaccio, Dorothy, Merry War, and Indiana. Contraction of opera 2-7. ——Academy (L. C. Cook, manager): Fred. Bryton's interesting drama, Forgiven, with Frank Drummier and E. F. Forsberg in the principal roles, was presented to fine houses 26-31. Misses Drummier and Forsberg were comparatively unknown to our amusement-goers, but their excellent work has left a most favorable impression. Rose Hill 2-7. ——Wonderland Theatre (L. F. McFadden, manager): Wallace, the untamable lion, in cage in hall, and the Ideal Vaudeville co. in the theatre pleased good attendance 26-31. Variety 2-7.

NEW HAMPSHIRE.

DOVER.—City Opera House (George H. Dennett, manager): Siberia was presented March 27 for the benefit of the ushers, to a large and well-pleased audience.

MANCHESTER.—Opera House (E. W. Harrington, manager): Siberia March 29. ——Gorman's Theatre (Charles J. Gorman, manager): The City Sports packed this house 26-28, followed by The Two Old Cronies 29-31.

PORTSMOUTH.—Opera House (E. A. Mitchell, manager): Stowe's U. T. C. drew fairly matinee and evening March 23. Tyler's Black Swan comb. 26, 27; light houses. ——Music Hall (J. O. Ayers, manager): Siberia drew poorly 26; good performance. The cantata, Joseph's Bondage, by the Concord Society (local) 28, 29, for the benefit of local charities. The Black Crook next.

EXETER.—Opera House (J. D. T. Wingate, manager): Hands Across the Sea March 28, for the third time, to a well-filled house.

NEW JERSEY.

RED BANK.—Opera House (C. E. Nieman, manager): Mrs. Foxwell's annual concert to a large and fashionable audience March 27. The Engineer 30.

CAMDEN.—Music Hall (George P. Kingsley, manager): Mr. and Mrs. Kendal presented A White Lie to a crowded house March 26. The performance was given for the benefit of the Ricord Ambulance Fund.

HOBOKEN.—Germania (H. Martell, manager): The Russell Brothers' comb. drew good business 26-31 and the entertainment was excellent. ——Items: Sol Weinhal, late business manager for Cronheim, has opened a music hall and gives a good variety performance. Bessie Carroll, a pretty song-and-dance artiste deserves special mention.—The Echo Quartette, of Hoboken, bids fair to rival the famous quartettes of the country. The blended harmony of their voices will soon be heard abroad as they go on the road with a vaudeville co. for the summer.

PATERSON.—Opera House (John J. Goetchius, manager): George C. Staley and Laura Alberta, supported by the Paterson stock co., presented The Octoroon March 26-29. Yale's Devil's Auction 30, 31. ——People's Theatre (George E. Rogers, manager): Flynn's London Gaiety Girls did a fair business week ending 31. Violet Mascotte 2-7.

TRENTON.—Taylor Opera House (John Taylor, manager): My Jack was well presented March 23. Mr. and Mrs. Kendal as Colonel Blake and Susan Hartley respectively, appeared in The Scrap of Paper 27 before a large audience.

NEBRASKA.

KEARNEY.—Opera House (A. H. Murray, manager): A Pair of Kids March 20; fair house. Lewis Morrison as Richelieu 24; large audience. Si Plunkard 30; Fire Patrol 5; just Landed 7; A German Soldier 12.

YORK.—Nobe's Opera House (J. H. Cowell, manager): London Dramatic co. in Ingomar, Tinted Venus, Monte Cristo March 13-17; fair houses. Swedish Quartette 2-7.

LINCOLN.—The New Lansing (H. A. Church, manager): Lewis Morrison in Richelieu and Faust March 22, 23 to fair business. Si Plunkard 24; good business. The Glee Club of the University gave its first entertainment 26, and will tour the State. A house full of admirers greeted them. Eduard Remenyi 27, 28. Herrmann 29; Zeb 30; The Black Crook 2.

NEW MEXICO.

ALBUQUERQUE.—Grant's Opera House (B. F. Davis, manager): Mendelssohn Quintette Club March 24; excellent performance to a small house.

NORTH CAROLINA.

WILMINGTON.—Grand Opera House (J. M. Cronly, manager): Wilfred Clarke March 26; small house. The Mistletoe Bough, by local amateurs, to a very large and fashionable audience 27. Wang 2.

NORTH DAKOTA.

GRAND FORKS.—Metropolitan Theatre (P. L. Witt, manager): Owing to the epidemic of typhoid fever here the house was dark for the past three months. Patti Rosa in Miss Dixie reopened the house March 21 before a large audience. The World 4. ——Item: Manager Witt has secured for the new future Robert Mantell, Roland Reed, James O'Neill, and Thomas W. Keene.

OKLAHOMA.

OKLAHOMA CITY.—Overholser Opera House (Ed. Overholser, manager): Star Comedy co. March 14-18; good business. Jolly Stars 24; large and well-pleased audience.

OHIO.

TOLEDO.—People's Theatre (Brady and Garwood, managers): J. H. Wallick in The Blue Grass King and Cattle King to fair business March 26-31. New York Vaudeville Stars 2-7.

URBANA.—Market Square Theatre (C. O. Taylor, manager): The (Northern) Fast Mail co. to a fair business March 22. Jule Walters in Side Tracked 30. May Buckingham, of this co., who made a hit with her songs, is engaged for the Summer to sing at Charlotte, N. Y.

CANTON.—The Grand (Cool and Stewart, managers): Henri Marteau, violinist, assisted by Aime Lachaunce, pianist, delighted a very large audience March 15. The District Fair to fair business 20. ——Item: Marteau was entertained by a number of admirers during his stay here.—Percy Wratherlie is back in his old position as treasurer of the Grand.

LANCASTER.—Chestnut Street Opera House (Neil McNeil, manager): Norton's Minstrels March 26; fair-sized audience. Ross Jollity co. 31.

MT. VERNON.—Woodward Opera House (H. Green, manager): Dark. ——Item: The Woodward was damaged about $500, 20, by fire, but all damage is now repaired.

MARYSVILLE.—City Opera House (I. P. Pearse, manager): Ellie Rhea March 23; largest audience of the season. Norton's Minstrels 29.

LIMA.—Faurot Opera House (Moore and Lutz, managers): Aristocracy March 13 drew a large audience. The Fast Mail 24; fair house. Gus Williams in April Fool 27; Tornado 30; The Rainmakers 2.

SPRINGFIELD.—Grand Opera House (E. B. Foltz, manager): Rhea in Josephine March 22; business fair. Keller 26. ——Black's Opera House (Samuel Weidman, manager): Side Tracked 31.

DELPHOS.—Sheeter Opera House (C. E. Davies, manager): Western Ohio Normal School Eisteddfod to S. R. O. March 24. Frost and Fanshawe 29-31.

XENIA.—Dickson's Grand Opera House (Henry Dickson, manager): The Fast Mail March 23; good house. The Tornado 29.

WARREN.—Opera House (Elliott and Geiger, managers): Carrie Lewis in repertory week of March 26-31. Business large.

PORTSMOUTH.—Grand Opera House (R. S. Grimes, manager): Pay Train, booked for March 22, canceled. A Breezy Time 31; return date. ——Item: Local Lodge No. 120, B. P. O. E., will present The Mikado early in April as a benefit.

STEUBENVILLE.—City Opera House: (W. D. McLaughlin, manager): The Dazzler pleased a fair-sized audience March 26.

COLUMBUS.—Grand Opera House (J. G. and H. W. Miller, managers): William Crane March 19, 20; crowded houses. Primrose and West's Minstrels 22, 23; Tide of Life 2-7.

CAMBRIDGE.—Hammond's Opera House (Robert Hammond, manager): Prof. Adams, the magician, billed for 27, failed to draw, and Manager Hammond refused to turn on the gas.

EAST LIVERPOOL.—New Grand (James E. Orr, manager): Morrison's Faust (Northern) March 25; best house of the season. The Dazzler 28.

WOOSTER.—City Opera House (Kotler and Adams, managers): A benefit concert for Harry Pixer was given by home talent March 26.

BOWLING GREEN.—Grand Opera House (Fulton and Rudolph, managers): Nora Jollities in their Quick Match March 26; good house. The Tornado 28; small house; good performance. Mrs. Tom Thumb 4; Frost and Fanshawe repertoire co. week of 9-14.

ALLIANCE.—Southwick's Opera House (F. W. Gaskill, manager): Prof. John E. Kennedy, mesmerist, pleased fair-sized houses March 26-28.

ZANESVILLE.—Schultz' Opera House (R. D. Schultz, manager): The Dazzler played a return engagement March 27 to the largest house of the season. ——Item: After the performance of The Dazzler the co. was entertained by Prof. and Mrs. G. E. Gebert at their home in this city.

FINDLAY.—Marvin Opera House (W. C. Marvin, manager): Lincoln J. Carter's Tornado March 24; Gus Williams 28; both to good business and well-pleased audiences.

NEWARK.—Music Hall (Eugene Wallace, manager): Bellville Sisters co. week of March 19-24; popular prices; good business. Keller 30.

PENNSYLVANIA.

NORRISTOWN.—Grand Opera House (John M. Murphy, manager): Due: Fast Mail 4.

ERIE.—Park Opera House (Wagner and Reis, managers): Cornell College Glee Club March 26; large attendance. A Country Circus 27, 28 opened to large and well pleased audiences. ——Item: The Cornell College Glee Club were given a reception by Mr. and Mrs. C. M. Reed at the Reed House after their performance week of 26.

EASTON.—Able Opera House (W. K. Detweiler manager): The Crust of Society March 26; fair business. Pauline Hall Opera co. 6.

BUTLER.—Armory Opera House (George Burnhalter, manager): Markham Minstrels (amateurs) March 26; large house; benefit of local fire department.

WILLIAMSPORT.—Lycoming Opera House: The Crust of Society March 29, return date; Americans Abroad 30.

NEW CASTLE.—Opera House (R. M. Allen, Jr., manager): Lewis Morrison in Faust pleased a large audience March 24. Thomas E. Shea opened 26 to big business.

READING.—Academy of Music (John D. Mishler, manager): The Skating Rink drew a crowded house March 22. Mr. and Mrs. Kendal, with a very good co., gave The Ironmaster to a large house 24. The Lyceum Theatre co. gave an excellent performance of Americans Abroad 27. ——Grand Opera House (George M. Miller, manager): J. E. Toole and co. gave Killarney and the Rhine 26-28; performance well received.

TYRONE.—Academy of Music (M. S. Falck, manager): The Prodigal Father March 26; excellent performance; fair-sized audience.

LANCASTER.—Fulton Opera House (S. and C. A. Vecsey, manager): Sardou's Americans Abroad, played by an excellent co., including the charming Maud Harris, pleased a large audience March 26. The Crust of Society, interpreted by a very good co., delighted a large house 28, it being a return engagement. The Fast Mail 29; Paul Kauvar 30.

M'KEESPORT.—White's Opera House (F. D. Hunter, manager): William Barry in The Rising Generation pleased a large audience March 26. ——Altmeyer's Theatre (Cool and Stewart, managers): The Dazzler played a return date 24, and gave satisfaction. Paul Kauvar drew a large house 29.

BRADFORD.—Wagner Opera House (Wagner and Reis, managers): Ben Hur attracted large audiences March 22-24. Minnie Seward 26 opened for a week to large attendance. Robinson Opera co. 2-7.

JOHNSTOWN.—Opera House (E. D. Griswold, manager): James J. Corbett in Gentleman Jack March 22 turned fully one hundred people away, and gave a very satisfactory performance. The Dazzler B co. played a return date to moderate business 23.

ROCHESTER.—Opera House (Miller and Ecoff, managers): Lewis Morrison's Faust pleased a large audience March 23. Arkinson's Peck's Bad Boy 3.

ALLEGHENY CITY.—New Palace Theatre (Samuel T. Little, manager): A. T. Windnam's Boston Lyceum co. presented Miss in an excellent manner March 26, with Annie Mitchell and Charles Truesdell in the leading roles. ——Item: Boston Lyceum co. will give a benefit performance 30 for Odd Fellows' widows and orphans, presenting The Two Orphans.

SCRANTON.—The Frothingham (John H. Blackwood, manager): The new theatre was opened March 26 by Sol Smith Russell in April Weather to a large and fashionable audience. The theatre is 97 by 130 feet, and has a seating capacity of 1,600. There are eight boxes of beautiful design and finish, and eleven loges furnished with easy chairs, and draped in terra cotta, richly trimmed with heavy fringe, cord and tassels. The entire interior is treated in the Moorish style of architecture. The color tones are cream, buff, salmon, copper and gold. The theatre is furnished with a waiting room for women and a smoking room for men. Messrs. Leon H. Lempert and Son, of Rochester, N. Y., are the architects. The owner, Mr. Arthur Frothingham, deserves praise for his enterprise. ——Academy of Music (M. B. Burgunder, manager): Mr. and Mrs. Kendal 22 in The Ironmaster to large business.

WEST CHESTER.—Opera House (F. J. Painter, manager): Kelcy-Kennedy co. March 26-31; good business.

BETHLEHEM.—Opera House (L. P. Walters, manager): The Lehigh University Musical Organization will give one of their concerts March 31. Lottie Williams in Hearts of New York 2. ——Item: H. A. Hagen, who came here some weeks since to represent Harry Calef, the mind reader, and contracted bills in advance of the attraction, turns out to be a fraud, and not Calef as was at first surmised. Manager Smith, of the Calef attraction, came to town a day or two ago and settled up everything to the satisfaction of persons interested.

LOCK HAVEN.—Opera House (J. Harris Mussina, manager): Prodigal Father March 23; small but well pleased audience. Lafayette Concert co. 28; small audience.

WARREN.—Library Theatre (W. A. Alexander, manager): Rosabel Morrison in Faust March 26; good business. One of the best productions of the season.

YORK.—Opera House (B. C. Pentz, manager): Fast Mail drew a good house and gave a pleasing performance March 27.

FRANKLIN.—Opera House (James P. Keene, manager): The Rubb and Bennett Comedy co. did a good business March 26-31.

HARRISBURG.—Grand Opera House (Markley and Co., managers): Lincoln J. Carter's Fast Mail drew fairly March 23. Paul Kauvar 29; good house and delighted audience. University of Pennsylvania Banjo and Glee Club 31.

GIL CITY.—Opera House (C. H. Loomis, manager): Rubb and Bennett co. week of March 19-24; good business. ——Item: A guarantee fund is being raised to bring the Bostonians here to produce Robin Hood.

PITTSTON.—Music Hall (J. A. McDougall, manager): The Prodigal Father March 28; fair-sized audience. Justin Adams Comedy co. in repertoire 2-7.

CHESTER.—Grand Opera House (Thomas Hargreaves, manager): Walter Sanford's My Jack to a good house March 24. Lincoln J. Carter's The Tornado 27; fair business. Paul Kauvar 31; Lincoln J. Carter's Fast Mail (Southern) 2; Lewis Morrison's Faust 6; benefit Franklin Fire Co. of Chester.

COLUMBIA.—Opera House (James A. Allison manager): An Arabian Night delighted a fair-sized audience March 27. Belle Archer was excellent as Rose Colombier. Lincoln J. Carter's co. in The Fast Mail 28; business fair; deserved better. ——Item: Rose Shannon, of Frohman's co., spent Easter Day among friends in Columbia. Next season she plays Lady Windermere.—The orchestra at the Opera House, under the leadership of Miss Detz, a thorough musician, is giving satisfaction.

EAST STROUDSBURG.—Academy of Music (J. H. Shotwell, manager): Maurice Drew's Players March 26 31; light houses.

RHODE ISLAND.

PAWTUCKET.—Lothrop's Grand Opera House (W. H. Smith, manager): Frank D. Melville in The Boy Tramp March 26-31 to numerous and pleased patrons. Edith Mai in Jack Harkaway 2-7.

WESTERLY.—Bliven's Opera House: Cleveland's Minstrels March 28; fair performance to a medium-sized house. The Old Homestead Quartette pleased a good-sized house 29. The City Sports booked for 26 canceled. Ullie Akerstrom 10. ——Item: William C. Yaeger, musician, of this city, has returned home from a tour with Tuxedo. Charles J. Newton, late of One of the Bravest co., is visiting friends near this city.

SOUTH CAROLINA.

COLUMBIA.—Opera House (Eugene Cramer, manager): America March 23; small audience.

TENNESSEE.

JACKSON.—Pythian Opera House (Woerner and Baum, managers): Mephisto's Carnival March 21; fair business. Midnight Alarm 28.

CLARKSVILLE.—Elder's Opera House (James T. Wood, manager): Schubert Symphony Club March 26; poor business.

COLUMBIA.—Grand Opera House (Frank H. Tyner, manager): Schubert Symphony Club and Lady Quartette March 21; satisfactory concert to a small house. Opie Read 14. ——Item: Manager Tyner is in Chicago on business.

MEMPHIS.—Grand Opera House (R. S. Douglas, manager): De Wolf Hopper and his merry co. gave Panjandrum to large and enthusiastic audiences at advanced prices March 22-24. A banquet was given in honor of Mr. Hopper by the Mystic Shriners, of which he is a member. Alexander Salvini opened for a week's engagement 26 to a very large house at regular prices. He will produce during his stay here The Three Guardsmen, Ruy Blas, Don Cæsar de Bazan, and Zamar. Milton Nobles next.

NASHVILLE.—The Vendome (W. A. Sheetz, business manager): De Wolf Hopper's engagement March 19-21 was a great success both artistically and pecuniarily. Salvini 22-4. ——The Grand (Curry and Boyle, managers): Nat Goodwin 29, 30 will be followed by The Power of the Press. ——The Bijou (J. H. Mittler, business manager): N. S. Wood, supported by a good co., will hold the boards this week, presenting Out in the Streets and The Boy Scout. An American Hero 2-7.

TEXAS.

SHERMAN.—Opera House (A. W. Neville, manager): The Black Crook March 19 to a very small house; weather very stormy. Two Johns 24; small house. Lyceum Comedy co. 26-31.

FORT WORTH.—Greenwall's Opera House (Phil Greenwall, manager): Sutton's Double Comedy co. and brass band presented U. T. C. to good houses matinee and night March 24.

DALLAS.—Opera House (George Aney, manager): Wilson Barrett, matinee and night, in The Stranger and Claudian to medium business March 17. This being Mr. Barrett's first appearance in our city, coupled with inclement weather, prevented his receiving the patronage he would otherwise have received. The Two Johns 25; Power of the Press 27.

GREENSVILLE.—King Opera House (I. O. Teagarden, manager): Annie Abbott March 19, 20 to very satisfactory business.

EL PASO.—Myars' Opera House (J. J. Stewart, manager): U. T. C. March 17; performance poor.

GAINESVILLE.—Opera House (Paul Gallia, manager): Hewett's Musettes March 19, 20; fair business. Stewart's Two Johns 24; good-sized and well-pleased audience.

BELTON.—Opera House (F. L. Denison, manager): Fannie Hill's Burlesque co. March 20; small house and poor performance. Ex-Gov. R. B. Hubbard 21, lectures upon Japan. Stewart's Two Johns co. 5; Johnstone the mind reader 6.

WACO.—Garland Opera House (J. P. Garland, manager): Clay Clement March 23, 26 and matinee; Power of the Press 31; After Dark 2; Two Johns 4; Mr. and Mrs. Drew 6. ——Items: Harry Armstrong, of the Fannie Hill co., will take out the Carrie Russell Burlesque Comic Opera co. next season. The co. will travel in their own Pullman sleeping car. New scenery, costumes, and twenty-five people will be in the co.—Ed. Jenkins, also of the Fannie Hill co., signed with Sanger and Lent's Circus for next season.

MARLIN.—King's Opera House (G. A. King, manager): Local amateurs, under the direction and assistance of John Wadron, with a strong cast, presented Siege of the Alamo March 23 to a large house.

MARSHALL.—Opera House (Johnson Brothers, managers): Annie Abbott, the little Georgia wonder, March 24, matinee and night, to good business. Clay Clement in The New Dominion 6; benefit Johnson Brothers.

ABILENE.—Opera House (W. F. Batjer, manager): Sutton's U. T. C. March 20; good business. Hewett's Musettes 6. The local militia are getting up a benefit 3, under the direction of Willis Bass.

UTAH.

SALT LAKE CITY.—Salt Lake Theatre (C. S. Burton, manager): Roland Reed presented In Dahota March 24 and Innocent as a Lamb 25 to light houses.

VERMONT.

BENNINGTON.—Opera House (F. M. Tiffany, manager): James B. Mackie in Grimes' Cellar Door March 27; good business. The Burglar 28; fair house.

RUTLAND.—Opera House (A. W. Higgins, manager): California Opera co. March 15-17; good performances; light houses. Dr. Bill 19; full house.

BURLINGTON.—Howard Opera House (W. K. Walker, manager): Dr. Bill March 22; large business. V. M. C. U. Minstrels 26. Rev. R. S. MacArthur in Y. M. C. A. lecture course 28.

MONTPELIER.—Blanchard Opera House (G. L. Blanchard, manager): Al. G. Field's Minstrels 6.

VIRGINIA.

LYNCHBURG.—Opera House (F. M. Dawson, manager): Still Alarm to a small house March 22. A Breezy Time 23; poor business. Mme. Jones, the Black Patti, to good business 24; benefit performance.

RICHMOND.—Mozart Academy of Music (Thomas G. Leath, manager): The Still Alarm to fair business March 23, 24. The Yale Glee Club 26; large house. ——New Richmond Theatre (Thomas G. Leath, manager): The Old Homestead 26, matinee and night, to the capacity of the house. The Lyceum Stock co. opened a two-nights' engagement 27 to a fair house.

WEST VIRGINIA.

CHARLESTON.—Burlew Opera House (N. S. Burlew, manager): Due: A Breezy Time March 29; After Dark 14.

WHEELING.—Opera House (P. Riester, manager): Pennsylvania University Glee Club March 27; small audience. ——Grand Opera House (Charles Peinler, manager): Alaini's London Entertainers 22-24; good business.

BOURNESVILLE.—Opera House (John Hogins, manager): Hogarth's Comedy co. 6. ——Item: The new Lodge of Elks has been organized and the institution will take place in about two weeks. They will give a banquet. Your correspondent is a charter member.

WISCONSIN.

RACINE.—Belle City Opera House (Sherman Brown, manager): Charley's Uncle to fair business March 24.

JANESVILLE.—Myers Grand Opera House (A. C. Jenkins, manager): Richard Mansfield in Beau Brummell to a fair-sized audience March 23. Rhea in Empress Josephine 30; University of Wisconsin Glee and Banjo Clubs 9.

FOND DU LAC.—Crescent Opera House (P. S. Haber, manager): Toe Rice, Wolford and Sheridan co. March 22-25; fair houses.

MADISON.—Fuller Opera House (Edward E. Fauer, manager): Desbon Opera co. in repertoire March 19, 24 to fair sized audiences at reduced prices.

LA CROSSE.—Theatre (C. W. Riley, manager): Agnes Herndon in La Belle Marie March 23; medium house. Richard Mansfield 28; largest advance sale of the season. Danger Signal 30; The Voodoo 31. ——Item: J. Strasilipka, formerly manager of this house and later of the Quincy, Ill., Opera House, was in the city last week.

CANADA.

ST. THOMAS.—Opera House (George T. Claris, manager): Al. G. Field's Minstrels March 21; S. R. O. Tony Farrell in My Colleen 22; good business. ——Item: Mrs. Harriett Webb, dramatic reader, who has been visiting friends in this city the last fortnight, returned to New York last week. It is reported, however, on good authority, that Mrs. Webb will soon return to us as the bride of a prominent young citizen of this town.—Charles Keana, comedian with Al. G. Field's Minstrels, closed with that co. on 20.

HAMILTON.—Grand Opera House (T. Roche, manager): Bristol's Horses 19-21; fair business. Al. G. Field's Minstrels 22; Tony Farrell in My Colleen 24; both to good houses. Alabama 27, 28. Hemphill and Stead (amateurs) Merry Maidens Opera 29-31, all local talent, under the stage management of W. F. Rochester, who has been working hard rehearsing and coaching. A very large number of seats have been sold.

LONDON.—The Grand (A. E. Roche, manager): Tony Farrell in My Colleen played to a small audience March 21. Al. G. Field's Minstrels 23; large

'94 SLEEP CHANDON, THE FAMOUS SOUBRETTE ACTOR. PRESENTING THE BIG MELODRAMATIC SPECTACLE, EVA MOUNTFORD, THE BEAUTIFUL EMOTIONAL ACTRESS. '95

SLAVES OF GOLD

TIME ALL FILLED.

WINNIPEG.—BIJOU THEATRE (W. H. Seach, manager): Patti Rosa March 22 24; large audiences. Katie Putnam 2, 3.

matinee and packed house at night. The specialties were excellent. The charming picture of Southern life as presented in Alabama 26 by a capable co., under the management of Clement Bainbridge and John G. Ritchie, was a treat enjoyed by only a moderate house. Ida Van Cortland 27-31.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue dates must be mailed so as to reach us on or before that day.

DRAMATIC COMPANIES.

A COUNTRY SPORT (Peter F. Dailey): New York city April 2-7.
A TEMPERANCE TOWN: Boston, Mass., March 26-April 7.
AGNES HERNDON (J. A. Jessel, mgr.): Minneapolis, Minn., April 1-7, Duluth 9-10.
ALABAMA (Bainbridge and Hamilton, mgrs.): Elmira, N. Y., April 12.
A TURKISH BATH (E. H. Macoy, mgr.): Marshall, Mich., April 7, Rochester 11, Winona 12, Red Wing 26.
A. M. PALMER'S STOCK: New Orleans, La., April 1-7.
AFTER TWENTY YEARS: Milwaukee, Wis., April 2-7.
A TALLOW CANDLE: Ollwein, Ia., April 4, West Union 5.
AFTER THE BALL (R. E. Graham): Kansas City, Mo., April 2-7.
A BREEZY TIME (Fitz and Webster): Ashland, Ky., April 2, Parkersburg, W. Va., 6, Marietta, O., 7, Zanesville 9, Cambridge 10.
ARMY CADET (Frohman and Hayman, mgrs.): Pittsburg, Pa., April 2-7.
ANNIE WARD TIFFANY (Charles S. Greene, mgr.): Washington, D. C., April 2-7.
A TEXAS STEER: Norfolk, Va., April 3, Petersburg 4, Richmond 5-7.
ALEXANDER SALVINI (W. M. Wilkison, mgr.): Nashville, Tenn., April 2-4, Louisville, Ky., 5-7, St. Louis, Mo., 9-14.
AN AMERICAN HERO (E. E. Basye, mgr.): Louisville, Ky., April 2-7.
BLUE GRASS (Cyril Norman): Philadelphia, Pa., April 2-7.
BELLE ARCHER: Akron, O., April 4, Canton 5, Massillon 6, Alliance 7.
BOSTON PLAYERS (Fitzpatrick, mgr.): Greenville, S. C., April 2-7.
BLUE JEANS: New York city April 2-7.
BY WITS OUTWITTED (Hennessy Leroyle, prop.): Cedar Rapids, Ia., April 4, Vinton 5, Chester 6, Waterloo 7.
BOSTON MUSICAL COMEDY: Seymour, Ind., April 4, Bedford 5-6, Washington 7, Vincennes 9, 10, Princeton 11, Sullivan 12, Robinson, Ill., 13, Mattoon 14.
BURR AND BENNETT: Meadville, Pa., April 2-7, Warren, O., 9-14.
BOSTON GRAND OPERA HOUSE STOCK (A. H. Dexter, mgr.): Boston, Mass., April 9-14.
CLAY CLEMENT (E. H. Schnabel, mgr.): Dallas, Tex., April 3, Tyler 4, Shreveport, La., 5, Marshall, Tex., 6, Texarkana 7, Pine Bluff, Ark., 8, Hot Springs 10, Little Rock 11.
CHARLES FROHMAN'S COMEDIANS: Detroit, Mich., April 5-7.
CHARLES A. GARDNER (James R. Garey, mgr.): Decatur, Ill., April 4, Danville 4, Kankakee 6, Joliet 6, Elgin 7.
CORSE PAYTON (David J. Ramage, mgr.): Oskaloosa, Ia., April 2-7, Centerville 9-14, Davenport 16-21.
CLARA MORRIS: New York city April 2-7.
CORNELL-McDOWELL (Gordon McDowell, mgr.): Ravenna, O., April 2-7, Alliance 9-14, Loraine 16-21.
CARRIE LOUIS (Howard Wall, mgr.): Mansfield, O., April 2-7, Fostoria 9-14.
CRUST OF SOCIETY: Brooklyn, N. Y., April 2-7, Providence, R. I., 9-11.
CHESTON CLARKE: Washington, D. C., April 2-7.
COUNTY FAIR (Arthur G. Thomas, mgr.): Troy, N. Y., April 3, Pittsfield, Mass., 4, Westfield 5, Hartford, Conn., 6, 7, New Britain 9, Middletown 10, Willimantic 11, Woonsocket, R. I., 12, Worcester, Mass., 13, 14.
CHARLEY'S UNCLE: Chicago, Ill., March 26-April 7.
COUNTRY CIRCUS (Jefferson Klaw and Erlanger, mgrs.): Schenectady, N. Y., April 4, Albany 4, 5, Troy 6, 7.
CHARLEY'S AUNT No. 1 (Charles Frohman, mgr.): New York city Oct. 2—indefinite.
CHARLEY'S AUNT No. 2 (Charles Frohman, mgr.): Boston, Mass., Jan. 2—indefinite.
CORDRAY DRAMATIC: Seattle, Wash., Dec. 11—indefinite.
DEVLIN DAS COMEDY (Howorth's): Bellaire, O., April 5, Moundsville, W. Va., 6, Fairmount 7, Weston 9, Buchannon 10, 11, Clarksburg 12, Grafton 13, Piedmont 14.
DULL COMEDIANS (Harry Dull, mgr.): Rogers, Ark., April 2-9.
DAN McCARTHY (William H. Sherwood, mgr.): Syracuse, N. Y., April 2-4, Cleveland, O., 5-7.
DISTRICT FAIR (A. Y. Pearson, mgr.): St. Louis, Mo., April 2-7.
DENMAN SIGNAL (E. J. Abram, mgr.): Chicago, Ill., April 1-7, South Chicago 8, South Bend, Ind., 9, Jackson, Mich., 10, Bay City 11, East Saginaw 12, Battle Creek 13, Kalamazoo 14, Grand Rapids 15-21.
DARKEST RUSSIA (Sidney R. Ellis, mgr.): Brooklyn, N. Y., April 2-7.
DR. BILL (George W. Sammis, mgr.): Grand Rapids, Mich., April 5-7, Cleveland, O., 9-11.
DONNELLY AND GIRARD: Trenton, N. J., April 5.
EVANS AND HOEY: Philadelphia, Pa., April 9-14.
EDYTHE ELLSLER (Will C. Elisler, mgr.): San Francisco, Cal., April 2-22.
E. H. SOTHERN (Daniel Frohman, mgr.): Brooklyn, N. Y., April 2-7.
E. S. WILLARD: Chicago, Ill., March 26-April 28.
ETHEL BRANDON: Seattle, Wash., April 2-7.
EL CUPIDO COMEDY: Beatrice, Neb., April 2-7.
8 BELLS (John P. Byrne, prop.): Chicago, Ill., March 19-April 7, Joliet 9, Elgin 10, Rockford 11, Madison, Wis., 12.
EAGLE'S NEST: Chicago, Ill., April 2-7.
FANNY DAVENPORT: New York city April 2-7.
FROST (Morrison's Western): Hoboken, N. J., April 2-4, Pranaford, Pa., 5, Lancaster 6, Chester 7, Baltimore, Md., 9-14.
FRENCH (Harry A. Lee, mgr.): Pittsfield, Mass., April 3, Springfield 4, Holyoke 5, Worcester 6, 7, Marlboro 9, Woonsocket, R. I., 10, Attleboro, Mass., 11, Providence, R. I., 12-14.
FAST MAIL (Northern; Lincoln J. Carter, manager): Chicago, Ill., April 2-21.
FAST MAIL (Southern, Lincoln J. Carter, mgr.): West Chester, Pa., April 3, Norristown 4, Pottstown 5, Phœnixville 6, Reading 7, Lebanon 9, Bethlehem 10, Easton 11, Manch Chunk 12, Lansford 13, Pottsville 14, Mahanoy City 16, Shenandoah 17, Girardville 18, Ashland 19, Shamokin 20, Sunbury 21.
FELIX MORRIS: Washington, D. C., April 2-7.
FRANCIS MURPHY: Bellaville: Troy, N. Y., April 2-4, Utica 5, Syracuse 6, 7, New York city 9-14.
FRANK DANIELS: Augusta, Ga., April 3, Philadelphia, Pa., 9-14.
FINNIGAN'S BALL (Murray and Mack): Champaign, Ill., April 3, South Bend, Ind., 4, Fort Wayne 5, Paulding, O., 6, Canton 7, Springfield 9, Dayton 10, Troy 11, Piqua 12, Lima 13, Bucyrus 14.
FRANK MAYO: Wellsville, N. Y., April 6.
GEN. I LOST BECAUSE HE (Charles Frohman, mgr.): New York city March 12—indefinite.
GUS HILL'S NOVELTIES (George W. Jume, mgr.): Youngstown, O., April 3, Erie, Pa., 4, Titusville 5, Franklin 6, Johnstown 7, Philadelphia 9-14.
HARRY MARKHAM: Rochester, N. Y., April 2-7.
HALLEN AND HART (James Jay Brady, mgr.): Boston, Mass., March 26-April 7.
HEARTS OF NEW YORK (Lottie Williams): Trenton, N. J., April 7.
HARRIGAN'S STOCK (M. W. Hanley, mgr.): Harlem, N. Y., April 2-14, Philadelphia, Pa., 16-28.
HOSS AND HOSS (W. G. Smythe, mgr.): Louisville, Ky., April 2-4, Nashville, Tenn., 5-7.
HOLDEN COMEDY: Rock Island, Ill., April 2-7.
HUMPTY DUMPTY (F. W. Nason, mgr.): Cortlandt N. Y., April 3, Fulton 4, Watertown 5, Ogdensburg 6, Canton 7, Potsdam 9, Malone 10, Rouse's Point 11, Plattsburg 12, Port Henry 13, Ft. Ticonderoga 14, Whitehall 16, Glens Falls 17, Ballston 18, Troy 19, 20.
HANDS ACROSS THE SEA: Boston, Mass., April 23-28.
HILLIARD AND ARTHUR: Rochester, N. Y., April 3, New York city 16-21.
IDA VAN CORTLAND (Albert Tavernier, mgr.): Strathroy, Ont., April 3, Chatham 4-7, Brantford 9-14, Guelph 16, Hamilton 17-21.
IN OLD KENTUCKY (No. 1; Litt and Davis, mgrs.): Chicago, Ill., March 26—indefinite.
IN OLD KENTUCKY (No. 2; Litt and Davis, mgrs.): Pittsburg, Pa., April 2-7.
IVY LEAF (Owen Ferree, mgr.): Galesburg, Ill., April 4, Lafayette 5, Ottawa 6, Aurora 7.
JULIA MARLOWE (Fred. Stinson, mgr.): Boston, Mass., March 26-April 21.
JAMES B. MACKIE: Geneva, N. Y., April 3, Penn Yan 4, Ithaca 5, Corning 6, Waverly 7, Towanda, Pa., 9, Tunnhannock 10, Carbondale 11, Port Jervis 12, Middletown 13, Matteawan 14, Newburg 16, Peekskill 17, Yonkers 18.
JAMES K. HACKETT: Montreal, P. Q., April 2-7.
JUSTIS ADAMS COMEDY (Ralph A. Ward, mgr.): Pittston, Pa., April 2-7, Hazleton 9-14, Mt. Carmel 16-18.
JANE (Charles Frohman, mgr.): Jersey City, N. J., April 2-7, Newark 9-14, Washington, D. C., 16-21.
JOSHUA SIMKINS (Reno and Ford, mgrs.): Ware, Mass., April 4, Amherst 4, Greenfield 5, Athol 6, Orange 7.
J. B. ROBBINS: Martinsburg, W. Va., April 2-7, East Stroudsburg, Pa., 16-21.
JEFFREYS LEWIS (Arthur A. Lotto, mgr.): Tyler, Tex., April 3, San Antonio 4, 5, Waco 6, Fort Worth 7, Dallas 9, 10, Corsicana 11, Greenville 12, Sherman 13, Denison 14, Pueblo, Col., 28, 29, Colorado Springs 30, 31.
JOHN DREW (Charles Frohman, mgr.): New York city Feb. 5—indefinite.
JOSEPH JEFFERSON: St. Louis, Mo., April 2-7, New York city 16-21.
J. K. EMMET: Rochester, N. Y., April 5-7.
JAMES O'NEILL (W. P. Connor, mgr.): San Jose, Cal., April 4, 5, Stockton 6, Marysville 7, Portland, Ore., 9-14, Seattle, Wash., 12-14, Vancouver, B. C., 16, Victoria 17, 18, Tacoma, Wash., 19-21.
JAMES J. CORBETT (W. A. Brady, mgr.): St. Louis, Mo., April 2-7, Philadelphia, Pa., 9-14.
JOHN T. KELLY: Kansas City, Mo., April 2-7, St. Louis 9-14, Chicago, Ill., 15-21.
JOHN AND DELLA PRINGLE: Rice, Col., April 2-7.
KELCY-KENDREW (John J. Kennedy, mgr.): Norristown, N. J., April 2-7, Norristown, Pa., 9-14.
LEWIS MORRISON (Edw. J. Abram, mgr.): Leadville, Col., April 3, Pueblo 4, 5, Chicago, Ill., 8-14, Cincinnati, O., 16-21.
LYCEUM THEATRE STOCK (Daniel Frohman, mgr.): New York city Nov. 20—indefinite.
LOST IN NEW YORK (H. H. Colton, mgr.): New York city April 2-7.
LAND OF THE MIDNIGHT SUN: Baltimore, Md., April 2-7.
LADY WINDERMERE'S FAN (Chas. Frohman, mgr.): Newark, N. J., April 2-7.
LILLIPUTIANS (Rosenfeld Bros., mgrs.): Milwaukee, Wis., April 2-7.
LAMARIE ROWELL: Goldsboro, N. C., April 3.
LILLIAN TUCKER (Charles C. Vaught, mgr.): Flemington, N. J., April 2-4, Tamaqua, Pa., 5-7.
LITTLE TRIXIE (Fred. Robbins, mgr.): Connersville, Ind., April 3, Dayton, O., 5-7.
LILLIAN LEWIS: Atlanta, Ga., April 3.
LIMITED MAIL (Elmer E. Vance, mgr.): Harlem, N. Y., April 2-7.
LOVE'S EXTRACT (Rosenfeld Brothers, mgrs.): New York city March 12—indefinite.
MY AUNT BRIDGET: Portland, Ore., April 5-7.
MARGARETTA PAUL: Richwood, O., April 2-4, Lerue 5-7.
MODEL COMEDY: Birmingham, Ala., April 2-7.
MARKS BROTHERS: Galt, Ont., April 2-7.
MARIE JANSEN: New York city March 26-April 7.
MAUDE HILLMAN (W. G. Snelling, mgr.): Oil City, Pa., April 2-7.
MASTER AND MAN: Quebec, P. Q., April 2-4, Three Rivers 5, St. Johns, N. B., 6, Plattsburg, N. Y., 7, Ottawa, Ont., 9, 10.
MR. AND MRS. W. H. KENDAL (Daniel Frohman, mgr.): New York city April 2-14, Philadelphia, Pa., 16-21.
MOURET SULLY: New York city March 26—indefinite.
MAVOURNEEN (Augustus Pitou, mgr.): Washington, D. C., April 2-7.
MCCARTHY'S WISHAPS: Brooklyn, N. Y., April 2-7.
MRS. JOHN DREW COMEDY (E. G. Stone, mgr.): Galveston, Tex., April 2, Houston 4, Austin 5, San Antonio 6, 7, Waco 9, Fort Worth 10, 11, Denison 12, Dallas 13, 14.
MME. MODJESKA (J. J. Buckley and Frank L. Perley, mgrs.): St. Louis, Mo., April 2-7.
MINNIE SEWARD: Elmira, N. Y., April 2-7.
MOSHE CARLO (Joseph P. Harris, mgr.): Philadelphia, Pa., April 2-7.
MAUDE ATKINSON: Patterson, La., April 2-4, Morgan City 5-7.
MINNIE LESTER (George E. Mitchell, mgr.): Plainfield, N. J., April 2-7, Atlantic City 9-14, Woodbury 16-18, Mt. Holly 19-21.
MELVILLE COMEDIANS: Mansfield, O., April 2-7.
MABEL PAIGE: Greenville, S. C., April 2-7.
MAGOLA-MASON: Providence, R. I., April 4-7.
MAUDE WAINWRIGHT (Julian Magnus, mgr.): Minneapolis, Minn., April 2-7.
MR. AND MRS. ROBERT WAYNE (Howard Wall, mgr.): Alton, Ill., April 2-7, Decatur 9-14, Terre Haute 16-21.
MAURICE DREW'S PLAYERS (C. I. W. Roe, mgr.): Middletown, N. Y., April 2-7, Amsterdam 9-14, Cohoes 16-21.
MAY VOKES (E. A. Braden, mgr.): Rochelle, Ill., April 2-4, Dixon 5-7, Bloomington 9-14.
NORA-WILLIAMS: Binghamton, N. Y., April 2-7, Corning 9-14, Hornellsville 16-21.
NILE WHITE FLAG: Chicago, Ill., April 2-14.
NILE: Rhea (Frank Dietz, mgr.): Chicago, Ill., April 2-7, Kankakee 9, Lafayette, Ind., 10, Muncie 11, Mansfield, O., 12, Canton 13, Akron 14, Cleveland 16-21.
NILTON NOBLES: Memphis, Tenn., April 3, 4, Greenville, Miss., 5, Vicksburg 6, New Orleans, La., 8-14.
NEW SOUTH (W. A. Brady, mgr.): Visalia, Cal., April 3, Fresno 4, Stockton 5, San Jose 6, Santa Cruz 7, San Francisco 8-21.
NELLIE MCHENRY (A. J. Spencer, mgr.): Springfield, Ill., April 3, Quincy 4, Galesburg 5, Peoria 6, Soldiers' Home 7, Milwaukee, Wis., 8-14, Madison 16, La Crosse 17, Winona, Minn., 18, Eau Claire, Wis., 19, West Superior 20, Duluth, Minn., 21.
NAT C. GOODWIN: New Orleans, La., April 2-7.
NUTMEG MATCH: New York city April 2-7.
NIOBE: Cleveland, O., April 2-7, Pittsburg, Pa., 9-14.
OLIVER BYRON (J. P. Johnson, mgr.): Brooklyn, E. D., April 2-7, Brooklyn, N. Y., 9-14.
OLD HOMESTEAD (E. A. McFarland, mgr.): Wilkesbarre, Pa., April 3, Reading 4, 5, Harrisburg 6, Williamsport 7, Elmira, N. Y., 9, Binghamton 10, Auburn 11, Penn Yan 12, Canandaigua 13, Lockport 14, Buffalo 16-21.
O'DOWD'S NEIGHBORS (Will. P. Webster, mgr.): Lynn, Mass., April 3, New Haven, Conn., 6, 7.
OLD FARMER HOPKINS: Macomb, Ill., April 3, Bushnell 4, Abington 5, Washington 6, Wasnburn 7.
OWEN BAMEL CIT: Sioux Rapids, Ia., April 2-4.
OUR DOROTHY: Enid, Ok. Ter., April 2-7.
OUR COUNTRY COUSIN (Frank Jones, mgr.): Newport, Ark., April 3.
POWER OF THE PRESS: Galveston, Tex., April 8.
PRODIGAL DAUGHTER: Philadelphia, Pa., March 26-April 7, Boston, Mass., 9—indefinite.
PAUL KAUVAR: Philadelphia, Pa., April 2-7.
PECK'S BAD BOY (Atkinson's): Rochester, Pa., April 3, New Castle 4, Union City 5, Girard 6, Erie 7, Syracuse 9-11.
PULSE OF NEW YORK: Cleveland, O., April 2-4.
PAIR OF KIDS (John J. Magee, mgr.): Cherokee, Ia., April 3, Sioux Falls 4, Algona 5, Webster City 6, Boone 7, Perry 9, Mason City 10.
PECK'S BAD BOY: Newark, N. J., April 2-7.
PATTI ROSA (Will O. Wheeler, mgr.): Eau Claire, Wis., April 3, Stephens Point 4, Oshkosh 5, Fond du Lac 6, Wabasha 7.
PUNCH ROBERTSON: Auburn, N. Y., April 2-7.
PAY TRAIN (Charles F. Dittmar, mgr.): Peekskill, N. Y., April 3, Poughkeepsie 4, Hoboken, N. J., 5-7, New York city 9-14.
POLICE PATROL: St. Joseph, Mo., April 4, Beatrice, Neb., 5, Lincoln 6, Sioux City, Ia., 7.
PETE BAKER: Dayton, O., April 4, Greenville 5, Newcastle 6, Elwood, Ind., 7.
RUTLEDGE DRAMATIC (Harry Richards, mgr.): Omaha, Neb., April 2-7.
RO BEY COMEDY: Albany, N. Y., April 5-7.
RIVAL CANDIDATES: New York city April 9—indefinite.
RICHARD MANSFIELD: St. Paul, Minn., April 2-7.
RUSSELL (C. W.) COMEDY: Parkesburgh, Pa., April 2-7.
ROLAND REED (E. B. Jack, mgr.): San Francisco, Cal., March 26-April 7.
ROMANY RYE: Cincinnati, O., April 8-14, Toledo 16-21.
ROSE COGHLAN: Philadelphia, Pa., March 26-April 7.
ROBERT GAYLOR (W. A. Brady, mgr.): New Haven, Conn., April 3.
SPOONER COMEDY (B. S. Spooner mgr.): Marshalltown, Ia., April 2-7, Sioux City 9-14.
SEYMOUR STRATTON: Greenpoint, L. I., April 2-7.
SKIPPED BY THE LIGHT OF THE MOON: Brooklyn, E. D., April 2-7.
SOWING THE WIND (Chas. Frohman, mgr.): New York city Jan. 2—indefinite.
SIDE TRACKED (Jule Walters): Chillicothe, O., April 3, Washington C. H. 4, Lancaster 5, Newark 6, Mt. Vernon 7, Mansfield 9, Galion 10, Upper Sandusky 11, Kenton 12, Fifth 13, Fremont 14.
SUMMER BLIZZARD: St. Louis, Mo., April 2-7.
SILVER KING (Carl A. Haswin, mgr.): Providence, R. I., April 2-7, Boston, Mass., 9-14, Lynn, 16, Chelsea 17, Nashua, N. H., 18, Lowell, Mass., 19, Lawrence 20, Haverhill 21.
SADIE RAYMOND: Chillicothe, Mo., April 2-7.
SENIRA PAYTON: Hartshorne, I. T., April 2-7.
STILL ALARM: Boston, Mass., April 2-7.
SHORE ACRES (James A. Herne): New York city Dec. 25—indefinite.
SI PLUNKARD (J. C. Lewis): Columbus, Neb., April 3, David City 4, Wahoo 5, Schuyler 6, Fremont 7.
SADIE HASSON: Albany, N. Y., April 2-4.
THE SKATING RINK: Cincinnati, O., April 2-7.
THE VOODOO (Gus Bothner, mgr.): St. Paul, Minn., April 1-7, Minneapolis 8-14.
TRIP TO CHINATOWN (No. 1): Hartford, Conn., April 4-5, New Haven 7.
THE DAZZLER (A Co.): New York city March 26-April 7.
T. B. ALEXANDER (Ed. A. Jewell, mgr.): Cincinnati, O., April 1-7, Urbana 9-14.
THE BURGLAR: Detroit, Mich., April 2-7.
THE WORLD AGAINST HER (Agnes Wallace-Villa): Detroit, Mich., April 2-7.
THOMAS E. SHEA: Johnstown, Pa., April 2-7, Williamsport 9-14, Scranton 16-21.
THE ENGINEER: Philadelphia, Pa., April 2-7.
THE HIGHFLYER: Portsmouth, N. H., April 7.
TIDE OF LIFE (Carl Groff, mgr.): Columbus, O., April 2-7, Indianapolis, Ind., 9-11, Chicago, Ill., 15-21.
THE STOWAWAY: Boston, Mass., April 2-7.
THOMAS W. KEENE (W. F. Dickson, mgr.): Buffalo, N. Y., April 2-4, Toronto, Ont., 5-7, Hamilton 9, London 10, Flint, Mich., 11, Owosso 12, Bay City 13, East Saginaw 14, Lansing 16, Ann Arbor 17, Jackson 18, Kalamazoo 19, Grand Rapids 20, 21.
TWO OLD CRONIES: Manchester, N. H., April 2-4.
THE SOUDAN (Jefferson, Klaw and Erlanger, mgrs.): Buffalo, N. Y., April 2-7, Toronto, Ont., 9-14, Boston, Mass., 16-28.
THE TORNADO (Southern; Lincoln J. Carter, prop.; J. J. Lodge, mgr.): Cincinnati, O., April 2-7.
TWO JOHNS (Stewart and Gill, mgrs.): Bryan, Tex., April 3, Waco 4, Belton 5, Temple 6, Taylor 7, San Antonio 8, Austin 9, Burnham 10, Navasota 11, Galveston 12, Houston 13, Beaumont 14.
THE TORNADO (Northern; Lincoln J. Carter, mgr.): Asbury Park, N. J., April 9, Red Bank 10, Plainfield 11, Hoboken 12-14, Newark 16-21.
UNDER THE CITY LAMPS: Montreal, P. Q., April 2-7.
UNCLE TOM'S CABIN (Stetson's): Manitowoc, Wis., April 4, Kaukauna 5, Appleton 6, Oshkosh 7.
UNCLE TOM'S CABIN (Edward P. Davis, mgr.): Pittsburg, Pa., April 2-7, Cincinnati, O., 9-14.
UNCLE TOM'S CABIN ("Parson" Davies, mgr.): Chicago, Ill., April 2-15.
ULLIE AKERSTROM: New Bedford, Mass., April 2-4, Fall River 5, Newport, R. I., 6, Westerly 10, Mystic, Conn., 11, New London 12-14.
WILSON BARRETT (J. B. McCormick, mgr.): Pittsburg, Pa., April 2-7, Washington, D. C., 9-14, Baltimore, Md., 16-21.
WHITE SLAVE (H. D. Kennedy, mgr.): Lawrence, Mass., April 5.
WHITE SQUADRON: Chicago, Ill., April 2-7.
WAITE COMEDY (Hoyt Thompson, bus. mgr.): Bridgeton, N. J., April 2-7, Orange 9-14, Trenton 16-21.
WARDE-JAMES: Oakland, Cal., April 2-7.
WILLIAM DANDY (Malley and Lamb, mgrs.): Brooklyn, N. Y., April 2-7.
ZEB (Harry Hardy, mgr.): Omaha, Neb., April 2-4, Creston, Ia., 5, Monmouth, Ill., 6, Galesburg 7, Davenport, Ia., 8, Iowa City 9, Cedar Rapids 10, Independence 11, Waterloo 12, Marshalltown 13, Des Moines 14.

SPECTACLE AND EXHIBITIONS.

AMERICA (Abbey, Schoeffel and Grau, mgrs.): Boston, Mass., March 19-April 14.
AFRICA (W. H. A. Cronkhite, mgr.): Boston, Mass., April 2-7.
BLACK CROOK (Eugene Tompkins, mgr.): Baltimore, Md., April 2-7.
BLACK CROOK (Eugene Tompkins, mgr.): Haverhill, Mass., April 4, 5, Springfield 6, 7.
BLACK CROOK (No. 2; Springer and Welty, mgrs.): San Francisco, Cal., March 19-April 7.
DEVIL'S AUCTION (Chas. H. Yale, mgr.): New Haven, Conn., April 4, 5.
RICE'S SURPRISE PARTY (1492): New York city Aug. 28—indefinite.
SPIDER AND FLY (E. P. Hilton, mgr.): Newark, N. J., April 2-7, Philadelphia, Pa., 9-14.
SHE (A. V. Pearson, mgr.): Mexico, Mo., April 3, Jefferson City 4, Sedalia 5, Topeka, Kans., 6, Kansas City, Mo., 8-14, Leavenworth, Kans., 15, Atchison 16, St. Joseph, Mo., 17, Lincoln, Neb., 18, Council Bluffs, Ia., 19, Sioux City 20, 21.
SINBAD (David Henderson, mgr.): Cincinnati, O., April 2-7.
SPIDER AND FLY (W. B. Leavitt's No. 1): Los Angeles, Cal., April 4-7, Sacramento 9, Virginia City, Nev., 11, Reno 12.

OPERA AND CONCERT.

ABBEY AND GRAU'S GRAND OPERA: Chicago, Ill., March 12-April 7, St. Louis, Mo., 9-14.
BOSTONIAN OPERA (Barnabee, Karl and MacDonald, mgrs.): Philadelphia, Pa., April 2-14.
BAKER OPERA: Halifax, N. S., March 26-April 28.
CARLETON OPERA: Seattle, Wash., April 4-6, Portland, Ore., 9-14.
CONRIED-HEINECZY OPERA: San Francisco, Cal., April 2-14.
CAMILLE D'ARVILLE OPERA (E. E. Rice, mgr.): New Bedford, Mass., April 5, Brockton 6, Taunton 7, Lewiston, Me., 9, 10, Skowhegan 11, Bangor 12, 13, Augusta 14.
DESHON OPERA (Will Deshon, prop.): Davenport, Ia., April 2-4, Muscatine 5-7.
DE WOLF HOPPER OPERA: Omaha, Neb., April 3, 4, Sioux City, Ia., 5, Lincoln, Neb., 6, Des Moines, Ia., 7.
FENCING MASTER (P. C. Whitney, mgr.): St. Joseph, Mo., April 4, Kansas City 5-7.
FRANCIS WILSON OPERA (A. L. Canby, mgr.): Chicago, Ill., March 19-April 7.
GRAU OPERA: Charleston, S. C., April 2-7.
HENRI MARTEAU (R. E. Johnston, mgr.): New Haven, Conn., April 3, Burlington, Vt., 4, Montreal, P. Q., 5, Quebec 6, Ottawa, Ont., 7, Hartford, Conn., 9, New York city 10, Troy, N. Y., 12, Worcester, Mass., 12, New York city 13, Albany 14, Lowell, Mass., 16, New York city 17, Washington, D. C., 18.
KIMBALL OPERA AND COMIQUE (Mrs. Jennie Kimball, mgr.): Brooklyn, N. Y., April 2-7.
LILLIAN RUSSELL OPERA (Lederer and Canary, mgrs.): New York city March 26-April 21.
PRINCESS BONNIE: Philadelphia, Pa., March 26-April 14.
ROBIN HOOD OPERA (Barnabee, Karl and MacDonald, props.): Providence, R. I., April 3, Norwich, Conn., 4, Poughkeepsie, N. Y., 6, Newburg 7, Baltimore, Md., 9-14.
ROBINSON OPERA (Mackay and Kenney, mgrs.): Bradford, Pa., April 2-7, Erie 9-14.
SOUSA'S BAND (D. Blakely, mgr.): San Francisco, Cal., March 18-April 21.
TORRETT CONCERT (Gustave Tualbert, mgr.): Eastport, Me., April 4, Calais 5, 6, Houlton 7, 8, Caribou 9, Presque Isle 10, Fort Fairfield 11, Woodstock, N. B., 12, Fredrickton 13-15, Moncton 16, Sackville 17, Amherst, N. S., 18, Truro 19, Halifax 20, 21.
THOMAS Q. SEABROOKE (Isle of Champagne, W. F. Fair, mgr.): Boston, Mass., April 9-14.
THE ALGERIAN (Fred. C. Whitney, mgr.): New Pittsburg, Pa., April 2-7.
UTOPIA, LIMITED: New York city March 26—indefinite.
WILBUR OPERA: Rochester, N. Y., March 26-April 7.
WANG (D. W. Truss, mgr.): Richmond, Va., April 3, 4, Roanoke 5, Norfolk 6, 7.

VARIETY AND BURLESQUE.

BILLY PLIMMER: Washington, D. C., April 2-7.
CITY SPORTS: Boston, Mass., April 2-7, New York city 9-21.
CREOLE BURLESQUE (Sam T. Jack, mgr.): Albany, N. Y., April 2-7.
FIELD AND HASSON: Cincinnati, O., April 2-7.
FLORENCE MILLER BURLESQUE: Indianapolis, Ind., April 2-7.
FAY FOSTER: Philadelphia, Pa., April 2-7.
GUS HILL'S NOVELTIES (Gus Hill, mgr.): Harlem, N. Y., April 2-7, New York city 9-14, Montreal, P. Q., 16-21.
HART'S BOSTON NOVELTY: Chicago, Ill., April 2-7.
HOPKINS' TRANS-OCEANICS: Cincinnati, O., April 2-7.
HOWARD ATHENÆUM: Philadelphia, Pa., April 2-7.
HYDE'S SPECIALTY: St. Louis, Mo., April 2-7.
IRWIN BROTHERS: Newark, N. J., April 2-7.
LONDON THEATRE (J. Donaldson, mgr.): Pittsburg, Pa., April 2-7, Philadelphia 9-14.
LONDON BELLES: Providence, R. I., April 2-7.
LILLY CLAY: Chicago, Ill., April 2-7.
MAY HOWARD BURLESQUE (Harry Morris, mgr.): Philadelphia, Pa., April 2-7.
NEW YORK VAUDEVILLE STARS (Gus Hill, prop.): Toledo, O., April 2-7, Detroit, Mich., 9-14, Newark, N. J., 16-21.
RENTZ-SANTLEY: New York city April 2-7.
RICE AND BARTON'S COMEDIANS: Grand Rapids, Mich., April 2-7.
ROSE HILL: Rochester, N. Y., April 2-7.
REILLY AND WOOD: Baltimore, Md., April 2-7.
RUSSELL BROTHERS: Baltimore, Md., April 2-7.
SOUTH BEFORE THE WAR: Pittsburg, Pa., April 2-7.
SAM DEVERE: New York city April 2-7.
SEXTON COMIC OPERA BURLESQUE: Hoboken, N. J., April 2-7.
TURNER'S ENGLISH GIRLS: Augusta, Me., April 3, Waterville 4, Bangor 5-7.
TONY PASTOR: Brooklyn, E. D., April 2-7.
VIOLET MASCOTTE: Paterson, N. J., April 2-7.
WEBER AND FIELDS: Buffalo, N. Y., April 2-7.

MINSTRELS.

AL. G. FIELD'S MINSTRELS: Montreal, P. Q., April 2-4, Burlington, Vt., 5, Montpelier 6, Gallow's Falls 7, Fitchburg, Mass., 9, Nashua, N. H., 10, Manchester 11, Portsmouth 12.
BARLOW BROS.' MINSTRELS (A. L. Dobson, mgr.): Lawrence, Mass., April 2.
CLEVELAND'S: Augusta, Me., April 3, Togus 4, Portland 5.
DENTON'S: Pekin, Ill., April 5, Delavan 6, Mason City 7.
PRINCE AND WEST (Thos. R. Perry, mgr.): Zanesville, O., April 4, Youngstown 5, Akron 6, Wheeling, W. Va., 7, South Bend, Ind., 9.
RICHARDS AND PRINGLE'S: Hanford, Cal., April 5, Fresno 6.

MISCELLANEOUS.

BARNUM AND BAILEY'S CIRCUS: New York city March 26-April 21.
BRISTOL'S (D. M.) EQUINES (John C. Patrick, mgr.): Kingston, Ont., April 4-7.
P. E. DAVIS' CIRCUS: New Orleans, La., March 26-April 7.
GEORGE GROSSMITH: Boston, Mass., April 2-7.
HERRMANN: Indianapolis, Ind., April 6, 7.
HANNIBAL A. WILLIAMS (Shakespearean Recitals): Knoxville, Tenn., April 6, 7, Pittsburg, Pa., 9, 10, Lexington, Ky., 12, 13.
HEWETT MUSETTES (Frank Hewett, mgr.): Albany, Tex., April 3, 4, Baird 5, Abilene 6, 7, Colorado 9, 10.
HAGENBECK'S TRAINED ANIMALS: Philadelphia, Pa., April 2—indefinite.
HALL'S CIRCUS: Yorkville, S. C., April 4, Blacksburg 6, Shelby, N. C., 7.
JOHN H. SPARKS' CIRCUS: Headlands, Ala., April 5, Midland City 7, Newton 8.
KELLAR (Dudley McAdow, mgr.): Pittsburg, Pa., April 2-7.
MIDWAY PLAISANCE: Boston, Mass., March 26-April 7.
PROFESSOR SYLVAN A. LEE (Thomas F. Atkin, mgr.): Neodesha, Kans., April 2-7.
THE FLINTS (Mesmerists; L. J. Meacham, mgr.): Ottumwa, Ia., April 2-7, Fort Madison 9-14, Oskaloosa 16-21.

THE AMERICAN SOCIETY OF SCENIC PAINTERS

H. E. HOYT, Pres.
H. L. REID, 1st Vice.
J. H. YOUNG, 2d Vice.
W. W. SUMMERS, 3d V.
E. E. WHITE, Treas.
H. P. DUDDE, Sec.

Meet first and third TUESDAY EVENINGS of each month.
22 West 26th Street, New York.

PHOTOGRAPHS
Reproduced in Quantities
At moderate Prices.
STROHMEYER & WYMAN, 12 Cooper Sq., N. Y.

DEAFNESS & HEAD NOISES CURED
FREE

GOOD BOOKINGS
Made for operatic, dramatic and specialty people.
WEBBER AND SALSBURY'S
Dramatic Agency, 227 Main St., Cincinnati, O.

THE NEW YORK
DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE.
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per agate line. Quarter-page, Four Hundred and Fifty Dollars; Half-page, $75; One page, $140.

Professional cards, $2 per line for three months.

Two-line ("display") professional cards, $3 for three months, $5 for six months; $8 for one year.

Managers' Directory cards, $1 per line for three months.

Reading notices (marked "") 50 cents per line.*

Charges for inserting portraits furnished on application.

Back page closes at noon on Saturday. Changes in standing advertisements must be in hand Saturday morning.

The Mirror office is open and receives advertisements every Monday until 9 P. M.

SUBSCRIPTION.

One year, $4; six months, $2; three months, $1.25. Payable in advance. Single copies, 10 cents.

Foreign subscription, $5.50 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Low's Exchange, 57 Charing Cross, and at American Newspaper Agency, 15 King William Street. In Paris, at the Grand Hotel Kiosques and at Brentano's, 17 Avenue de l'Opera. Advertisements and subscriptions received at the Paris office of The Mirror, 44 Rue de Rennes. The Trade supplied by all News Companies.

Remittances should be made by cheque, post office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscript.

Entered at the New York Post Office as Second Class Matter.

NEW YORK, - - - APRIL 7, 1894

The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

AMERICAN—A Country Store, 8:15 P. M.
BIJOU—Delmonico's at Six, 8:15 P. M.
BROADWAY—Utopia, Limited, 8 P. M.
CASINO—Girofle-Girofla, 8:15 P. M.
DALY'S—Good Scouts, 8:15 P. M.
EMPIRE—Sowing the Wind, 8:15 P. M.
FOURTEENTH—Clara Morris, 8 P. M.
FIFTH AVENUE—Love's Extract.
GARDEN—1492, 8:15 P. M.
GRAND OPERA HOUSE—Fanny Davenport, 8 P. M.
H. R. JACOBS'—A Sunbeg Match, 8 P. M.
IMPERIAL MUSIC HALL—Vaudeville, 8 P. M.
KOSTER AND BIAL'S—Variety and Operetta, 8 P. M.
LYCEUM—The Senators, 8:15 P. M.
MURRAY HILL—Lost in New York, 8 P. M.
PROCTOR'S—Blue Jeans, 8 P. M.
PALMER'S—John Drew, 8:15 P. M.
STANDARD—Charley's Aunt (2nd Edition), 8:15 P. M.
STAR—E. S. and Mrs. Kendal, 8:15 P. M.
TONY PASTOR'S—Theatre, 8 P. M.

BROOKLYN.

A. HOYT—Comedy, 8 P. M.
COLUMBIA—E. H. Sothern, 8 P. M.
EMPIRE—Mr and Mrs Oliver Byron, 8:15 P. M.
GRAND OPERA HOUSE—The Rising Generation, 8 P. M.
NEW PARK—Crust of Society.
NEW BIJOU—Darkest Russia, 8 P. M.

THE cable, with a labored description of the parties in interest, brought to one of the dailies last week the announcement that May Yohe and Lord Francis Hope were married, the statement being based on the declaration of one of the social authorities of London. A later cablegram carried Miss Yohe's denial that she was the wife of the lord. As Miss Yohe is still earning a comfortable living in one of the London theatres, and as Lord Hope has never earned his living, the woman in the case bids for credence if not for respect.

THE students in Buda Pesth decreed that there should be no performance in the National Theatre and the Royal Opera House on the night of the day Kossuth died. Performances were announced for both houses, and the students organized a mob that made night hideous in the streets and forced the theatres to close. It would seem that the students lost that respect for the dead patriot's memory that they wished others to pay.

A WESTERN paper—possibly edited by a Populist—notes the large receipts of the Irving-Terry company in this country and mournfully inquires: "When shall we have an American theatrical company that will take that much out of Great Britain?" We never shall. When we have such an American company it will not have to go abroad to cover its losses at home.

THE suggestion of better theatrical business made in The Mirror several weeks ago is being realized, although the season is drawing to a close. Every indication points to a most prosperous opening of the next season, and it will be strange if a feast next year does not follow the famine of this season.

AUGUSTIN DALY now announces that he will star Ada Rehan in this country next season. Which gives color to the belief that it Augustin would not, some other manager would.

COPYRIGHT LAW.

OUR dramatists have at last taken concerted action on the question of play piracy. The Dramatic Mirror has frequently pointed out and urged the necessity of amending the present copyright law in regard to protecting plays from unauthorized productions.

In another column we print the report of the committee appointed at a recent meeting of the American Dramatists' Club to consult Judge Dittenhoefer with a view to procuring a draft of a law to be submitted to Congress, amending the national copyright law to protect more effectually property in stage productions from pirates and thieves generally.

The report coincides with the advice that has often been given to dramatists in these columns—namely, not to copyright a play until the violation of the copyright law with regard to plays has been made a misdemeanor. The only available method at present is to hold a play by simple stage-right, and to bring suit under the common law against the individual who steals a play. Such a suit is brought under the law of "proprietary right."

The difficulty of obtaining satisfactory legal redress arises from the fact that the jurisdiction of Congress, as Judge Dittenhoefer has pointed out to the dramatists' committee, extends, on this matter of piracy, only to plays protected already by the Federal law of copyright, and cannot concern itself with property in stage plays held under the common law. Thus it becomes necessary to bring suit in each Federal circuit having jurisdiction over the town or towns where the unauthorized production has been given. Apart from the expense of such an accumulation of lawsuits, the utter uselessness of suing a fly-by-night manager, with no "attachable pecuniary resources," makes it absolutely necessary that a law should be enacted making play piracy a misdemeanor, punishable by imprisonment.

There appears to be no other method to enact a Federal law of this nature that will hold good throughout the United States than to have passed an amendment to the present Copyright Law. A law declaring piracy to be a misdemeanor could only apply to copyrighted plays.

It is the opinion of Judge Dittenhoefer that in looking for such legislation it would not be advisable to ask for an excessive penalty, and hence the offence of play piracy should be declared a misdemeanor, and not a felony. He also advances the opinion that the managers, agents, actors, and all actually concerned in the piracy should be amenable to the penalty of imprisonment, but that in designating the persons liable to imprisonment under the proposed amendment the resident lessees or owners of theatres wherein piracy is committed should not be included.

We think that lessees and owners of theatres should at least be liable to a civil suit for damages. If such a suit cannot be brought by the owner of a play that is held under the copyright law, then the proposed amendment should contain a clause making the lessees and owners of theatres who connive at the production of stolen plays liable to a heavy fine.

The Mirror, as heretofore, will do everything in its power toward the suppression of play piracy. The members of the American Dramatists' Club are assured of our hearty co-operation in their endeavor to secure the passage of the proposed amendment at an early date.

THE English theatrical papers have been discussing, pro and con, the death of Mme. Patey, which some of them claim was due to the inconsiderate insistence of her audience at Manchester upon an encore. There are few artists of the stage who will not risk injury to respond to an enthusiastic recall. The artists of the drama, however, are fortunate in that their presence, with possibly a few words of acknowledgment is enough, while the singer is expected to sing again.

IT is said that one of the German theatres in town "has among its ushers two barons, a lieutenant and a lawyer." If there are other barons, lieutenants and lawyers to be had, they might agreeably be employed in some of the theatres whose ushers manifestly belong to none of these ilks.

PERSONAL.

Emmett.—Katie Emmett has joined her husband, Harry Williams, who is seeking health in Texas.

Leavitt.—M. B. Leavitt is suffering from ill health, and will probably seek rest in Switzerland.

Jefferson.—During his lecture before the Arena Club in New Orleans, the other day, Joseph Jefferson was asked by one of his auditors as to who he thought might wear the mantle of Booth. "I have so many Hamlets among my friends," he replied, "that you will excuse me if I do not answer. He who would succeed Booth must be a man of great dramatic instinct, very interesting, and very handsome."

Olcott.—Chauncey Olcott will end his tour on May 12. He will then be in this city for several weeks. He may go abroad for the Summer.

Ott.—Joseph Ott, who has made a popular name for himself throughout the country in The Dazzler, will star next season in a new farce-comedy.

Morrison.—Next month Lewis Morrison will go to his Summer residence, the Morrison Manor, at Peekskill-on-the-Hudson.

Cleary.—On Saturday afternoon at the Columbia Theatre, Brooklyn, Mina Cleary, the soprano, of The Bostonians, sang for the first time the role of Primrose in The Maid of Plymouth.

Ormonde.—Eugene Ormonde will retire from the Lyceum Theatre Stock company at the close of this season. He is an actor of excellent abilities who has not had the prominence in Daniel Frohman's company that his merits demand.

Thompson.—Captain Alfred Thompson has declined an offer to devise and produce a series of tableaux vivants at the Imperial Music Hall owing to the insufficient stage resources of Manager Kraus' house.

Shine.—Giles Shine, who has been playing Dromio of Ephesus with Stuart Robson during the season, will retire from the company on April 7, owing to a sweeping reduction of forty per cent., which Mr. Robson has made in the salaries of the company.

Bell.—Robert E. Bell has been engaged by Thomas Q. Seabrooke for Tabasco, which opens in Boston on Monday next.

Marlowe.—Virginia Marlowe, the Polly of Charles Frohman's Lost Paradise company, was taken suddenly ill in Cincinnati a week before the close of the season and was left there. Miss Marlowe is still seriously ill in that city at the home of a friend.

Reynolds.—Joseph Reynolds, business manager for John Stetson, was in New York last week.

Murray.—Frank Murray, acting manager of Aristocracy, is in town for a few days. He has many offers for next season.

Wilson.—James Wilson has signed to continue to play next season the role of Lieutenant Hawksworth in The Girl I Left Behind Me.

Tavary.—Marie Tavary will tour again in grand opera.

Henderson.—Wemyss Henderson set sail on Saturday for Europe. He will visit London and Paris in the interests of the American Extravaganza company. This will be the third time within a year that he has crossed the ocean.

Smith.—Harry B. Smith, who was in New York last week, has returned to Chicago; but he will be here again within a fortnight.

Muller.—Emma Muller, formerly in the chorus of 1492, has become E. E. Rice's secretary.

Albee.—E. F. Albee, manager for B. F. Keith, sailed on Saturday for Liverpool, where he will upon arrival immediately re-embark on the *Campagnia* for New York. Mr. Albee has a vacation of two weeks, and wishes to spend all the time at sea.

Paul.—Howard Paul is about to visit California and the Pacific coast, and may perhaps get as far as the Sandwich Islands.

Lancaster.—A. E. Lancaster's one-act play, Lethe, is announced by Mr. Wheatcroft for production at the fourth exhibition of the Empire Theatre Dramatic School on the afternoon of April 10.

Coote.—Carrie Coote, who was well known in this country as a member of Wallack's Stock company, is in the cast of Jaunty Jane Shore, a burlesque at the Strand, London.

FOOTLIGHT FUN.

PROFESSIONAL JEALOUSY.

Footlites—"What does the term 'B. A.' mean, I notice that Barnes Tormer has a habit of signing it after his name."

De Haute—"Bum actor, I guess.—*Indianapolis Journal.*

BEHIND HER FAN.

Mrs. A.—"I find the ballet too personal."

Miss B.—"Too personal?"

Mrs. A.—"Yes. I see myself upon the beach in Summer."—*Life.*

A PARADOX.

When an actress marries the property man there is no suggestion of a mercenary motive. The property man does not own the property.—*Birmingham News.*

SAID TO THE MIRROR.

Grace Kimball: "One night during the first act of Sheridan where Mr. Sothern takes the parrot on his finger and speaks to it of his love for Betty Lurly, the parrot chuckled: 'Pretty, Pretty, Pretty—Yes! Mr. Sothern, and she is pretty—Polly!'"

Thomas E. Shea: "Sowing the Wind is so great a success at the Empire that the company will remain there until the end of May—a month longer than was originally intended."

Duncan B. Harrison: "I have been out in The Paymaster many weeks. In Sampson I have a strong man that breaks up anything and everybody, including the audience. I have been strengthening my support."

John F. Hadley: "I was interested with Charles Rice in the production some years ago, at the Bijou Theatre, of Town Lots. I have read and am familiar with the farce-comedy about to be staged under the title of Rush City. I am therefore in a position to state that the report that the latter piece is a rehash of the former is incorrect."

W. B. Sheskind: "On Sunday night of last week at New Orleans Joseph Jefferson saw from a box Mrs. John Drew as Mrs. Malaprop and Sydney Drew as Bob Acres in The Rivals. During the performance, Mr. Jefferson sent a note to Mrs. Drew, saying he would like to see her as Widow Warren in The Road to Ruin. Accordingly that play was presented at the Wednesday matinee."

Henry Greenwall: "I shall leave New Orleans for New York the latter part of April. Late in May I shall sail for Europe where I shall spend the Summer."

Archie Mackenzie: "Fanny Davenport will close her tour in Boston the middle of April. I have been associated with the management of her for several seasons, and should feel like a fish out of water with another attraction."

Queenie Vassar: "This Summer I shall not go, as has been my wont, to Asbury Park. Instead, I shall make a flying trip to England and France."

Frank B. Murtha: "Although I was manager of the Windsor Theatre in this city for fifteen years, I am not tired of the business. I intend to have a new theatre by Oct. 1."

Agnes Miller: "Although I have retired from the cast of Sowing the Wind, at the Empire, I have not yet left Charles Frohman's management. My contract with him will end on May 1. Meanwhile, I am understudying Viola Allen. Next season I shall devote myself to more serious work."

Alice Fisher: "My husband, William Harcourt, and I are resting for two weeks. We shall accompany Kate Claxton during the rest of her tour. Next season? We shall have a company of our own. We shall not star, but shall simply organize a company of even excellence. All we want now is a play."

Rose Coghlan: "The piece I shall produce next season is by a famous author. I predict it will make a sensation."

W. A. McConnell: "That man Charley Frohman is a schatchen. All a young man or woman has to do is to secure an engagement with Frohman—then they marry into millions. If I were not tied up for life I would go back to acting and join one of his companies."

HOWELLS' LATEST PLAY.

A benefit for the Normal College Alumni, organized by Emma Frohman and Minnie Herts, took place in the Empire Theatre last Tuesday afternoon, and it is said that more than $2,000 was realized. Chums, a comedy in one act by Thomas Frost, was acted by Henry Miller, William Faversham, Viola Allen, and Maude Adams, and Evening Dress, a farce in one act, by William Dean Howells, was presented by E. J. Ratcliffe, Fritz Williams, Katherine Florence, Bessie Tyree, and Harriet Aubrey.

This last piece by Mr. Howells is possibly the least dramatic that has come from his pen. A young wife goes to a dance and leaves her sleepy husband at home. A chum of the husband calls and persuades him to go to another dance. But the husband can't find his dress-suit. Thereupon the two men set to work to find it. They look everywhere, upset everything and litter the stage with clothes. The wife returns and the dress-suit is found. Comment is not necessary.

We are now on the lookout for a modern society drama by Mr. Howells built around the fact that some one has gone shopping and has forgotten her pocket book.

SAVED BY A DRESS STEEL.

The Fitz and Webster company were waiting for a train at a railroad station at Florence, Ala., the other morning at about one o'clock. At the hotel where the company had stopped there had been a difference about the bill, and Jim Green, an ex-policeman had interfered in favor of the hotel man. Green followed the company to the station, and while Mrs. Fitz was talking with her husband, interrupted them and slapped Mrs. Fitz in the face. Mr. Fitz knocked Green down, when Green drew a 38-calibre revolver and aiming deliberately at Fitz fired. Fitz leaped aside, and Mrs. Fitz received the bullet in the left side. The ball struck a rib in her dress, and was deflected from a course that would have passed through her abdomen. With remarkable courage Mrs. Fitz said nothing of the matter until the company had boarded the train, when she told her husband that she had been struck by the bullet. A physician found that she was not seriously hurt, and she appeared at Huntsville the next night. A warrant was issued for the arrest of Green, who has the reputation of being a desperado.

☞ *All orders for plays, theatrical photographs and popular songs should be addressed to the Supply Department, New York Dramatic Mirror.*

JUDGE DITTENHOEFER'S VIEWS

A special meeting of the American Dramatists' Club was held at the Packard Exchange on Friday afternoon. Howard P. Taylor acted as chairman. Among those who attended the meeting were Charles Barnard, E. M. Alfriend, Henry Guy Carleton, Charles Klein, Harry P. Mawson, Augustus Pitou, Fred. W. Sydney, John A. Stevens, Albert Ellery Berg, C. R. Clifford, B. B. Valentine, Walter Craven, and many others.

Mr. Barnard, in behalf of Joseph I.C.Clarke, chairman of the committee appointed to consult ex-Judge Dittenhoefer regarding a proposed amendment to the present copyright law, read the following report:

Your Committee charged with the duty of seeing Judge Dittenhoefer with the view of procuring a draft of a law to be submitted to Congress amending the national copyright law to protect more effectually property in stage productions from pirates and thieves generally, begs leave to report as follows:—

Interviews were had with Judge Dittenhoefer by the Chairman of your committee and as many members of the committee as could attend. Judge Dittenhoefer expressed his warm approval of the movement and agreed to draw up in legal shape the draft requested.

In his opinion the adding of a criminal penalty for piracy to the existing punishment in the way of damages was a just measure, inasmuch as the worst offenders were, as a rule, persons without attachable pecuniary resources, who laughed at the law as it now stands. To confine them in jail was the only way to limit their nefarious industry. In looking for such legislation, it would not, however, be advisable to ask for an excessive penalty, and hence he believed that the offense should be declared a misdemeanor. To attempt to make it felony, would, he considered, give the pirates a plea in their favor, and tend to hinder the passage of the bill.

The next point to be clearly borne in mind is that the jurisdiction of Congress extends on this matter of piracy only to plays protected already by the Federal law of copyright. It cannot concern itself with property in stage plays held under the common law, that is, by simple stage right, or, as it is called, "proprietor's right." It is, therefore, obvious, and should be clearly understood, that the amendment declaring piracy a misdemeanor applies only to copyrighted plays.

He is further of opinion that in designating the persons liable to imprisonment under the proposed amendment, the resident lessees or owners of theatres wherein piracy is committed should not be included. His reasons are two-fold. *First*, That such lessees and owners cannot fairly be expected to verify the right of the managers and actors to perform a certain play. *Secondly*, That if the resident lessees or owners were included in the penalty they could, through their Congressmen, make effective opposition to the bill. The aim is to impress the fly-by-night elusive pirates, and teach such thieves a wholesome lesson. They are the pirates to be reached. They are, on any showing, deliberate criminals, and as such can muster no friends who will appear before a Congressional committee to argue the cause of dishonesty.

On the other hand he is of opinion that the managers, agents, actors and all actually concerned in the piracy should be amenable to the penalty of imprisonment. It has already been pleaded before your club that actors, as mere employees, should be exempt, but they would be in this case distinctly *participes criminis*; indeed, the crime could not be committed without them. Their connivance at such frauds is notorious. It may be that they feel driven to connive at the theft of a play by the danger to their bread and butter if they took the side of honesty; but the same excuse would apply to employees committing murder or burglary. The imminence of imprisonment would make them detectives for their own sake, and throw actively on the side of law and honesty an influence now too often directed to the side of crime. Their offence should be a misdemeanor, and make them liable to imprisonment with the manager and agent. The courts can be relied on to make whatever discrimination is necessary in the award of punishment.

Judge Dittenhoefer also proposed the addition of a clause which your committee believe of the highest importance in the pursuit of dishonesty. It is the inclusion of a provision making injunctions against offenders under the copyright law obtained in one Federal Court have jurisdiction in all Federal circuits. Such a law was once passed through the Senate, but failed on the time limit in getting through the House of Representatives. As matters now stand, a play pirate may be enjoined in New Jersey, and by taking the train to Philadelphia may there perform the play, because New Jersey and Pennsylvania are in different Federal circuits. The clause proposed would make an injunction obtained in any Federal Court binding through the entire United States.

As matters of information, gathered in conversation with Judge Dittenhoefer, your Committee would further report:

No criminal penalty attaches to piracy of plays held under the common law. Dealing in or selling copies of plays so held, cannot be made criminal by United States statute. The type-writing and shorthand thieves of such plays could only be criminally prosecuted by making the offence a statutory one in the United States of the Union. The actual larceny of a manuscript could be criminally punished, but the sacrilegious copying of a common-law play is not criminal at present. When, however, the common-law play, so made a potential piracy, is performed, or is threatened or announced for performance, "stage-right" is invalid, and the pirate can be enjoined in any State court, or, where the lawful owner is in one State and the pirate in another, through the Federal Court having jurisdiction where the piracy is committed.

Judge Dittenhoefer informed your Committee that he always at present advises his clients to hold their property in plays for the stage under the common law. The advantages of so holding them are that, except in the matter of printing them and gaining money by the sale of printed copies, a person is as adequately protected under the common law as under the Copyright law, and at the same time avoids many of the latter's dangers. These dangers arise from the fact that property held under the Copyright law is entirely the creature of the statute. To secure copyright, the statute must be complied with in every particular. The smallest deviation from the proscribed course, whether in mere literal or variation between the registered title and the title in the printed book, or any other lapse from the letter of the law, may destroy absolutely an author's right in his work. When he copyrighted the play he surrendered his common law right, and if his copyright is defective he has nothing between him and piracy.

Nevertheless, Judge Dittenhoefer is of opinion that the present movement for an amendment to the Copyright Law should be vigorously pressed. Every additional safeguard thrown around the producer, the authors of the drama, should be sought with eagerness. It would be desirable so to perfect the Copyright Law that protection under it would be ample and certain, and so pave the way for that greater future when international copyright, and international stage-right, would be synonymous, and an author could compose, print, produce, and sell for the reader as well as the author, in perfect security of his right over the civilized world.

Besides, as Judge Dittenhoefer urges, the passage of the criminal amendment to the Federal law would be an incentive to the Legislatures of the different States to enact a similar law punishing the rapacity of pirates of common-law plays with imprisonment.

A few examples made of these pirates—their skins nailed to the doors of the penitentiaries—and a great evil would be in a fair way of correction.

In submitting this report of the matter with which your Committee was charged, it is our duty to state that if the campaign is undertaken it must be done in an active and whole-hearted spirit. To give it the benefit of every force that can be rallied to its aid, a conference should be called by the club to include the managers of the theatres of New York and Brooklyn; the principal theatrical agents; the authors and owners of plays generally (many of whom are themselves actors); representatives of such clubs as the Players, the Century, the Aldine, the Authors', the Lotos, the New York Press Club, and other organizations devoted to art and interested in copyright.

The stronger the force and the more quickly it can act the better. Some provision must be made for the necessary expense of the campaign. No doubt many of those to be called in conference would give their share toward the object. Legislation of any kind does not exact itself. It must be pushed, looked after, argued for. Undoubtedly the entire New York State delegation in both branches of Congress can be counted on to aid in this battle. In addition to U. S. Senators Hill and Murphy, it is easy to believe that Congressmen Hendrix, Bartlett, Dunphy, Sickles, Cummings, Cochran, Warner, Quigg and Straus may be relied on to make this battle their own. The intelligence, the intellect of Congress will be on our side. Let us give them the opportunity as quickly as possible.

JOSEPH I. C. CLARKE,
Chairman.

The report was then fully discussed previously to its adoption.

Mr. Sydney questioned the advisability of considering the actors participating in the performance of a pirated play as accessories and making them liable to imprisonment. He held that they frequently did not know what plays were to be presented when they were engaged for a repertoire company.

Messrs. Carleton, Stevens and others concurred with ex-Judge Dittenhoefer that the amendment should be drawn so that actors were made *particeps criminis* if they performed in a pirated play, as it did not necessarily follow that they *had* to be included in criminal charges brought against the travelling manager. They should, however, be made "amenable" to the full extent of the law.

Mr. Berg pointed out that piratical companies were frequently organized on the commonwealth plan, and the whole company should therefore be liable to a legal prosecution for a violation of the Copyright law.

Some discussion then ensued as to whether local managers should not be prosecuted also, as in most cases they were fully aware that they were dealing in stolen property. This was answered by the argument that the present Copyright law made managers liable for the production of stolen plays—that is, they could be sued for violation of the Copyright law, or sued for damages under the common law in case a play had not been copyrighted and was held under the proprietary law.

On motion of Mr. Mawson the report of the Committee was adopted.

Mr. Carleton suggested that instead of calling a general meeting of all persons interested in the proposed movement to make the piracy of plays a misdemeanor that ex-Judge Dittenhoefer be requested to draw up the proposed amendment and that a memorial of the same be circulated for the signature of managers, authors, publishers, actors, and all other persons interested in the suppression of piracy.

A motion to that effect made by Mr. Sydney and seconded by Mr. Pitou was duly carried.

After listening to a report of the committee on rules the meeting adjourned. The next meeting and dinner of the Club will take place on Saturday evening.

PRATT'S OPERA COMPANY.

Charles H. Pratt, formerly of the firm of Wetherell and Pratt, is organizing a grand opera company which he will tour the coming season.

For nearly twelve years Mr. Pratt was the manager—the power behind the throne—of the Emma Abbott Grand Opera company. His ability as an organizer of grand opera is well known.

Since Miss Abbott's death three years ago, Mr. Pratt has been out of the operatic field. To a MIRROR reporter last week he said:

"I have kept an eye on the distinguished singers that have appeared here since then, and I have watched with interest the change of the public taste from music to drama, to farce comedy, to musical comedies. I believe the time is now ripe again for the production of good popular English opera. It is consequently my purpose to establish the largest, strongest and most complete opera company I have ever had. I shall present a varied and interesting repertoire of operas with an evenly balanced cast selected from the best talent of Europe and America.

"I have many engagements yet to make, but I can announce that I have already under contract that brilliant and gifted Russian prima donna, Marie Tavary. Her popularity here is bound to equal in a short time that she has achieved in Europe. In Russia, Sweden, Norway, Denmark, Belgium, Germany, Italy, in Paris and at Covent Garden, her success was emphatic. She speaks English like a native, and is not unlike Emma Abbott in her magnetic personality.

"My integrity in the management of opera companies with which I have been associated, and the satisfaction given by the Abbott company, is my guarantee for the coming season.

"The repertoire will include Lohengrin, Aida, Faust, Carmen, Cavalleria Rusticana, Pagliacci, Trovatore, Norma and Ernani."

JUGGERNAUT.

By mistake last week, the new play which John E. Kellerd tries in Chicago next Monday, was called Judgment. It should have been printed Juggernaut. The cast has been rehearsing at the Grand Opera House during the past week, through the courtesy of Mr. Thompson, and a week's finishing rehearsals will bring the play to the desired stage of smoothness. Mr. Kellerd and Mary Shaw will play the leading roles.

ELITA OTIS WILL STAR.

For the first time since she left the amateur for the professional stage Elita Proctor Otis appeared at the Park Theatre, Brooklyn, on Monday night, as Mrs. Eastlake Chapel in The Crust of Society. The press throughout the country has been unanimous in its praise of Miss Otis' personality and versatility. Consequently she writes to THE MIRROR: "I feel perfectly justified in making a starring or a joint starring tour next season."

THE SUPER.

QUESTION. *What is this?*
ANSWER. A Super.
Q. Is it not of the human species?
A. Hardly. It possesses no free will, no impulse, no sense of right or wrong.
Q. It is, then, an automaton?
A. Little else.
Q. Does it eat?
A. Occasionally.
Q. Will it drink?
A. Ask it.
Q. Does it sleep?
A. Those who instruct it say it is seldom awake.
Q. It appears to be suffering from a sense of degradation?
A. Probably.
Q. Why is this?
A. Because its sentiments, like those of politicians, are subject to frequent and violent changes.
Q. Explain further.
A. It has to enter and simulate martial fire and cry "Down with him," or "Death to the traitor," or "We will," knowing that in a short space of time it will have to take the opposite side, with a feeble disguise of helmet and shield and again shout "Down with him," etc., for the opposite party.
Q. It would seem, then, that he is a slave who barters his soul and sentiments for gold.
A. Not much—twenty-five cents a performance, less the commission.
Q. Oh, there is a commission?
A. Slightly.
Q. To whom goes it?
A. The property man and stage manager usually divvy over it.
Q. Does it amount to much?
A. Sometimes enough only for refreshment.
Q. And what proportion of this liberal wage goes for commission?
A. From fifteen to a hundred per cent. But he has the glory of being known as connected with the stage.
Q. What appears to be the main object of his life?
A. To go on and off at the wrong time.
Q. Does this often happen?
A. Ask the stage manager.
Q. What is the result?
A. Profanity.
Q. Does he ever marry?
A. He has never been known to.
Q. What is the female of the species known as?
A. The extra lady.
Q. Does she ever get attached to, or to put it vulgarly, mashed on the male?
A. She treats him at all times with undisguised scorn.
Q. Why is this so?
A. A woman carries herself, even under those depressing conditions, with less degradation than a man. Then, again, her rate of pay is from double to four times that of the male, consequently the pride of wealth will assert itself.
Q. I notice a strong similarity in the various costumes worn, whether of a classic or mediæval age.
A. It has been remarked so. You will observe also that as a rule the coverings of the lower extremities are of a loose and stove-pipe character. This is a matter of expediency, not taste.
Q. Would it not be well to establish a more realistic connection between the scalp and cheeks and their capillary adornment?
A. It might. The long hair and beard of yonder senator, it is painfully apparent, are there by purchase only, and appear to tickle the wearer. But life is too short to notice these things.
Q. Seated upon that gilded platform he looks stolid and unhappy. What would rouse him?
A. Free lunch and beer.

FRED. DENOS.

THE MODELS OF SHERIDAN.

Edgar Neis, editor of *Hallo!* said yesterday to a MIRROR reporter:

"I notice in last week's issue of your brilliant paper that Paul M. Potter attended a meeting to suppress piracy. Were I a Gilbert I might concoct a new 'Bab Ballad' out of this incident.

"Mr. Potter is the 'author' of Sheridan; or, The Maid of Bath, and of course he is a believer in protecting his play from pirates. Did he ask the original author of Sheridan for permission to adapt his work?

"The original of Sheridan is a play by Hugo Burger, named The Models of Sheridan. It was produced in 1874 at the Berlin Schauspielhaus, Alexander Ludwig playing the title role."

ACTORS' FUND BENEFIT.

The annual benefit for the Actors' Fund will be given at the Star Theatre on April 13, under the management of Daniel Frohman. Mr. and Mrs. Kendal and John Drew and Maude Adams appear in one-act plays; J. E. Dodson will recite; Fritz Williams will give a musical monologue; and the Lyceum Theatre company will act in a one-act play. Other features will be announced later.

GERRY AND MRS. HERNE.

Rehearsals of James A. Herne's play, Margaret Fleming, are progressing at the Fifth Avenue Theatre. Mrs. Herne will appear in the title role. On Monday morning Elbridge T. Gerry notified the management that he would not permit the child in the cast to appear. Mrs. Herne is, therefore, in a quandary, as the child is absolutely necessary.

THE LEAGUE'S NEW HOME.

The Professional Woman's League has leased three floors of the building at 1509 Broadway, on Long Acre Square. It will be altered into a comfortable club house, and will be occupied on May 15.

HINDS' HONEY AND ALMOND CREAM

FOR THE FACE, HANDS, SKIN AND COMPLEXION.

Keeps the face smooth and fair, hands free from chaps, relieving Sunburn, Windburn and the thousand other affections of the skin. Nothing has ever been found its equal.

SAMPLE BOTTLE FREE

For 45 days following date of this publication we will mail to any address a free sample bottle of Almond Cream to all who write us enclosing two 2-cent stamps to pay postage. *Mention* THE DRAMATIC MIRROR.

A. S. HINDS, PORTLAND, ME.

AMATEURS.

The Amateur Players' Club presented at the ball-room in Sherry's, last Wednesday night, His Better Half, from the French of Ernest Heroilly, by Mrs. Burton Harrison, and A Pretty Piece of Business, a comedy in one act by Thomas Morton. Joseph G. Lamb, Mrs. Sydney Harris, and Charles W. O'Connor appeared in the former, and Duncan Preston, William J. O'Connor, Hazel M. Kelley, Loulou Jurgenson, and Miss J. Carryl Smith in the latter piece.

The Gilbert Dramatic Society of Brooklyn presented the three-act farce-comedy, Three Hats, adapted by Arthur Shirley from the French of Hennequin, in the ball-room of the Lakewood Hotel at Lakewood, N. J., last Wednesday evening. Mrs. George Gould, who was once a member of the society, was stage manager, and the parts were taken by James Jordan Darling, Adam Dove, Edward Quinn, M. C. Parkhurst, John T. Dyer, Mamie Sloat, Hortense Booth, Hattie O'Donnell, and Libby Theiy.

Laura Sanford, aged thirteen, of Chicago, has caused a sensation among musical connoisseurs of Albany by her skill as a pianist. She recently played at a private house in the latter city.

The King's Whim, a one-act play from the French, by Arthur Shirley, and The Ladies' Battle, a three-act comedy by William T. Robertson, were performed by amateurs of the Cathedral Dramatic Club in Daly's Theatre, last Tuesday, for the benefit of St. John's Long Island City Hospital. Martin Donohue, Matthew Flanagan, John B. White, Agnes Tames, Josie Flood, William Bowe, John P. O'Connor, Edwin Brewster, Charles Murray, Emma Harrison, and others were in the casts. A large Catholic audience was present, and the performance netted about $1,600.

The Altair Dramatic Club of Providence, R. I., presented The Trustee on March 28, the characters being taken by R. R. Mowry, I. A. Shipsee, W. H. Sykes, E. J. Chapman, C. T. Nichols, F. W. Herberts, A. J. Stamp, Lillian M. Oakes, Charlotte M. Matthews, Mabel Remington, Neula Normand, Alice M. Duxbury, and others.

At the Berkeley Lyceum, on Thursday, A Glimpse of Paradise will be presented for the benefit of the Athletic and Social Club of St. Ignatius' Church. Jacob Wendell, Jr., Evert Jansen Wendell, Walker Marcus Dennett, G. Gordon Heather, Charles E. Boynton, Mrs. Eugene I. Richards, Jr., Louis Laidlaw, and Alice Laidlaw will be in the cast.

The Sappho Circle, of Brooklyn, last Wednesday evening produced Dr. Loretz's opera comique, Il Jacobi, at the Criterion. The original libretto was published in *Harper's Weekly*, but additions have been made to it by John M. Loretz, Jr., a ballet scene and several musical numbers have been added to the score, and the work lengthened to three acts. Most of the members of the cast, which included H. L. Traub, Edith Lindridge, Jessie H. Hoffman, W. J. Manby, Maud Courtney, Annie Ross, and Walter Ross, are pupils of Dr. Loretz.

The Columbia College Musical Society is presenting this week at the Manhattan Athletic Club Theatre a musical burlesque by Guy Wetmore Carryl, '95, entitled Joan of Arc. The cast includes Kenneth Mackenzie Murchison, Jr., David Wilson Armstrong, Jr., Donn Barber, Frank Ludlam, Franklin Backus Ware, Adolph Provot, Norman Gildersleeve Johnson, Richard Cochran Hanson, Frederic Oakman Virgin, Elisha Harris James, Pember Stearns Castleman, William John Shields, Jr., Francis Albertson Cokefair, Clark Greenwood Voorhees, Rogers Hammond Bacon, William Beers Crowell, Victor William Hungerford, Henry Worthington Bull, and Donald McGregor.

MUSICAL NOTES.

It is practically settled that Theodore Thomas' orchestra will give concerts in New York at the Metropolitan Opera House next season.

The Seminacher College of music, is giving student concerts at stated intervals to illustrate its progress and methods. The next event of this kind is announced for Friday evening, at Steinway Hall.

A concert was given in Music Hall last Tuesday evening for the benefit of the Actors' Fund by Arthur Friedheim, who conducted the Symphony Orchestra through the intricacies of Liszt's Faust symphony, played a masterly new concerto from his own pen on the piano, performed Liszt's E-flat concerto, and, in response to six enthusiastic recalls, played Liszt's sixth Rhapsodie Hongroise, all from memory. He also conducted as a final number Wagner's Kaisermarsch. W. H. Rieger sang the tenor solo in Liszt's symphony, and the German Maennerchor and Arion of Newark gave the choral music, while Walter Damrosch conducted the concertos.

TELEGRAPHIC NEWS

CHICAGO.

Little New in Chicago Theatres, but Much that is Interesting in Hall's Dispatch.

[*Special to The Mirror.*]

CHICAGO, April 2.

At the Grand Opera House last evening we had our first glimpse of Hoyt's latest play, A Milk White Flag, which is a good-natured satire on the citizen soldier, well handled, and as well presented by a good company. Isabelle Coe was warmly welcomed, as was little Ida Mille.

Over at the Schiller Charley's Uncle, which has been doing well, opened its second and final week before a large audience, and Sandow was the extra attraction to night. He will appear throughout the week. As the play deals with athletics, he fits in very well with the surroundings.

Next Monday evening John E. Kellerd, an Eastern actor who made a fine impression here with the original Crust of Society company, opens as a star in a new play—an original American drama called Juggernaut, which is said to be very strong. Lee Townsend is here in advance.

Mr. Willard drew large houses in The Middleman at Hooley's last week, and this week he is presenting The Professor's Love Story. The theatre holds a large audience to-night. It is likely that Judah will be revived next week.

While in Boston Royce Carleton, of the Willard company, had a painful operation performed and the surgeon who attended him said: "My dear sir, I have had a wide practice and many patients, but I must compliment you for calling me a wider variety of picturesque names than I have ever been called before."

I noticed in The Manoa's vaudeville notes last week that "Cain and Abel are together again." I suppose their specialty is a club swinging act.

Francis Wilson's big business in Erminie continues at the Chicago Opera House, where he opened his third and last week to-night. Miss Fabris, who sings the title role, has been ill and Miss Cecile Eissing has been singing the role more than acceptably.

Next Sunday night Lewis Morrison follows Wilson in his production of Faust.

Al. Canby and his wife left for St. Louis Wednesday.

At the Forty Clubs' March dinner at the Wellington last Tuesday there were present as club guests E. S. Willard, Francis Wilson, Henry V. Donnelly, John E. McWade, Signor A. de Novellis, and Captain Charles King, of Milwaukee.

The Lilliputians did a great business at McVicker's, where Rhea opened to-night in repertory. Shore Acres follows. Manager Sharpe has gone on to consult Joseph Brooks about the Summer stock company, and Harry Sommers is in charge.

Litt's great production of In Old Kentucky has been doing a large business at the Columbia. Its second week opened well to-night. Bettina Girard and George Depo have made hits. The company is here another week, and then Willie Collier follows with a week of Boss and Hoss.

Collier, by the way, was at the Haymarket last week. He opened very well. I met him in Rector's after the performance Thursday night and asked him how his business kept up. "The gallery fell off to-night," he replied, "but no one was hurt, as there was no one down stairs."

Bernard Dyllyn, the descriptive baritone, with Donnelly and Girard, expresses a fear that the grand opera is hurting Sam T. Jack's business.

Sandy Dingwall left the city last Saturday.

The grand opera's fourth and last week opened at the Auditorium to-night with The Huguenots. The attendance has been very large. Massenet's new opera, Werther, based on Goethe's story, received its first American production Thursday night last. It was a triumph for Eames and Jean de Reszke. The latter is a wonder. Now that Werther has received a metropolitan production, you in New York will see it soon. The company goes to St. Louis next week to play against Francis Wilson.

Joe Page Smith, treasurer of In Old Kentucky, saw me in evening clothes the other night and threatened to send a half-rate message to McConnell about it. By the way, that was a fine picture of McConnell on your first page last week. And the catchline, "Entered at the post-office as second-class matter," was very appropriate.

That photo of LaShelle or George Lederer as Hamlet seems to be causing trouble. The proprietor of "The Dizzy" in Kansas City has written me for it to add to his gallery. But Dolson has it, so he states.

I have added a few more leaves to my album of soubrette names. Miss Lill Gill is one, and her name comes from Montgomery, Ala. Daisy Please is another. A Newark, O., man sends me Miss Lucy Luce, said to be a promising thinking soubrette. And Ben Grosa adds Miss Gladgay Virvion.

Townsend Percy's new daily sporting paper, *The Straight Tip*, has been successfully launched and seems to be a go. Amy Leslie is one of its writers.

The Danger Signal opened at the Haymarket last night, and at Havlin's Hart's Boston Novelty company was the card. Other openings were Sam T. Jack's company at the Windsor, the Brothers Byrne in 8 Bells at the Clark Street Theatre, Peter Jackson in Uncle Tom's Cabin at the Academy of Music, and The White Squadron at the Alhambra. Then there is continuous vaudeville at Frank Hall's Casino and Bijou, burlesque at Sam T. Jack's Madison Street Opera House and Empire, and variety at the Lyceum, Olympic, Louvre, and Park.

Manager Engel, of the North-Side Pavilion, is making preparations to open the new Trocadero, on Jackson Street, next Fall, as a high-class vaudeville house.

Walter Koll, advertising agent of the Alhambra, gave one of his new boys a roll of White Squadron paper and told him to "go over on State Street and burn it up." The boy returned soon and said that he had burned it in a vacant lot on the next block. His funeral's to-morrow.

Punch Wheeler arrives next week ahead of Charlie Gardner. As yet the railroads have not announced cut rates to other points.

I am pleasantly located in the *Times* office now, and have Room G, on the fifth floor, next door to our old friend Harry Fulton. In other words, I'm away up in G.

BILLY HALL.

BOSTON.

Stetson Denies a Rumor—A Manager Arrested—Attractions at the Theatres—Benefit's Gossip.

[*Special to The Mirror.*]

BOSTON, April 2.

Changes of bill to-night in Boston are not striking for novelty. Every attraction that opens in the city to-night has been here before.

At the Columbia, George Thatcher succeeds Harrigan's company, and will present Africa for a single week. Since the piece opened the season at the Boston last Fall, it has been materially changed and improved. The company, too, has been considerably strengthened. The Prodigal Daughter follows.

Julia Marlowe continues to pack the Hollis Street to the doors, and the members of the orchestra have abandoned all hopes of being seen until her engagement ends. The Hollis Street orchestra, by the way, is forced under the stage more frequently than any other orchestra in town, which is saying a great deal for the popularity of the house. Miss Marlowe is greeted with that enthusiasm which has marked her engagements here in the past. This week she appears as Julia, Beatrice, Rosalind and Parthenia. Her support is unusually good.

The Still Alarm is the last combination that the Grand Opera House will have for some time as the stock company returns next week to produce The Diplomats, and several new plays are ready for production, including at least two by well-known English dramatists which will be given for the first time in America.

The Stowaway is the attraction at the Boudoin Square this week. The Silver King follows.

An emphatic hit from the very start is what is to be said of B. F. Keith's beautiful new theatre. Throughout the opening week the house was packed all day and all the evening. So that its career has opened most auspiciously. Mr Keith's staff has now moved to its beautiful office off the foyer where luxurious quarters are afforded. This week the bill is changed and the opera company presented The Tar and the Tartar, while Dorothy Denning heads the list of additions to the vaudeville company. Lydia Yeamans Titus and her husband and Mrs. Alice T. Shaw are among those who remain another week.

Hallen and Hart remain at the Museum only this week. A novelty was introduced to-night in "Madeline and Willie," a song burlesquing the Pollard-Breckinridge trial.

America has begun the second half of its successful engagement at the Tremont, and will be seen only one week after this. A feature of the Wednesday matinees has been the presence of poor children from some of the institutions of the city.

Last nights are announced for Charley's Aunt at the Park, where the merry piece will remain only two weeks after this.

This is the last week of A Temperance Town at the Boston.

Other attractions in Boston this week are: Howard, Oriental Venus and variety; Grand Museum, E. P. Sullivan in The Inside Track; Lyceum, French Folly company; Palace, City Sports.

The event toward which Boston theatregoers are looking with expectancy, is the professional production of Taha-co at the Museum next week. Thomas Q. Seabrooke will be supported by Otis Harlan, who has been specially engaged, Walter Allen, Edgar Smith, Joseph Sheehan, Catherine Linyard, Elvia Crox and Rosa Cooke. The second night will be cadet night, when the cast which originally represented Talvaco at the Tremont in January will be present in a body.

In McSorley's Courtship, a new Irish comedy by W. H. McCarty, one scene represents an excursion down Boston Harbor by the Ginger Fishing Club of South Boston.

No greater tribute to Harry McGlenen's popularity was possible than the immense attendance at his funeral last Tuesday. The services were held at the Church of the Unity, which was not nearly large enough to accommodate the throngs of prominent State officials, theatrical folk, newspaper men and others who wished to pay their last tributes of respect to Harry. Rev. M. T. Savage spoke in tender words of the love felt for the deceased, for whom all present mourned sincerely. The floral tributes were exceedingly numerous and beautiful. Many were sent by actors from all over the country.

Carrie W. Colburn is a plucky dramatist, if not a very successful one. One afternoon last week her piece, The Girl in Blue, was tried before a small audience at the Columbia. It could hardly be termed a success and Miss Colburn made a greater hit in a Jennie Yeamanish—How is that for an adjective?—impersonation of a toy than as an author. Another of her pieces, Bob's Uncle, is to be given at Union Hall on Thursday.

George H. Brennan, one of the brightest and most popular men on the staff of the Boston *Herald*, has written a comedy with Joseph Haworth. The piece will be presented by Mr. Haworth next season when he stars under the management of H. S. Taylor. From what I have seen of the piece I feel certain that it will make a great success. Mr. Haworth will also be seen in Rosedale, which will probably be the leading feature of his repertoire.

John Stetson denies the report that he is to build a new theatre on Broadway, New York. He has just returned from the metropolis, where he inspected a building which he proposes to copy in a business block here.

Matt Flynn, of the City Sports company, denies the sensational story of egg-throwing at New Haven, pronouncing the report grossly exaggerated.

Frank Forrester, manager of the May Shaw Burlesque company, was arrested at Salem this morning charged with the larceny of a small amount. The trouble arose from his having a keeper put in at the show Saturday. The company refused to play if the percentage was withdrawn and their claims were not paid, and as a result Forrester was arrested. He will be arraigned to-morrow.

Keith's new theatre has a romance already. To-day it was reported that Julie Mackie was engaged to marry Senator Edward T. Leary, of South Boston, a well-known politician, who is prominently named for Executive Council. Miss Mackie appeared as Superba, and upon the burning of the Globe Theatre joined Keith's forces. She is a great favorite here. Leary denies the story.

When Denman Thompson revives The Old Homestead at the Boston next Fall he will introduce a Summer shower, with electrical and atmospheric effects, in the first act. Those of his old company to be seen with him are Walter Gale, Louisa Morse and Annie Thompson. Another great local favorite to be seen at the Boston next season is Shore Acres, in which James A. Herne will begin a run in January.

Janauschek was the leading feature at the "Uncut Leaves" reading at the Brunswick, on Thursday.

Harry Askin is busily engaged in completing the details for the season of comic opera revivals by the Manola-Mason company at the Tremont this Summer, beginning May 28.

T. A. Manning is the new scenic artist at the Howard Athenæum.

A Sorry Spectre is the title of the new comedy written by Charles Emerson Cook and Carleton E. Noyes for the Delta Upsilon theatricals at Union Hall April 28 and 30.

At the conclusion of her week's engagement at the Boston, beginning next Monday, Fanny Davenport will go direct to Duxbury, where she will spend the Summer until it is time to begin the preparations for the production of Sardou's new play.

William Seymour, acting manager at the Tremont, has been appointed to the position of Boston correspondent of the Actors' Fund of America, to fill the vacancy caused by the death of H. A. McGlenen. Mr. Seymour has always been actively interested in this charity, and was its secretary for several years.

Maud Hoffman is to join the list of theatrical stars next season. Boston has always been interested in her work since she made her debut as Juliet at the Grand Opera House last season. C. H. Bond, of Commonwealth Avenue, is understood to be one of the backers of the venture.

Florence Louise Baker, Frank Mayo's new leading lady, is a Boston girl.

Edward J. Heron and Gertrude Roberts have returned to their home in Everett, having closed with The Power of Gold.

E. F. Albee, general manager of B. F. Keith's enterprises, has gone on a two weeks' trip to Savannah, Florida, and Cuba. He is surely entitled to a vacation after his arduous work in superintending the completion of Keith's new theatre.

Joseph Jefferson's new home at Buzzard's Bay will be ready for occupancy May 1. The interior decorations have all been planned by Mr. Jefferson and are artistic in the extreme.

A stock company is being organized to build a $50,000 opera house at Quincy. Gloucester is also agitating the question of a new theatre.

There was a slight blaze in the old Bijou one night last week, caused by an incandescent electric lamp laid on a wooden beam which was ignited. The flames were quickly extinguished.

"Mansfield and Magee, lessees and managers," is the way it will read at the Grand Opera House after the first of August.

Julia Marlowe was one of the guests at Mrs. Louise Chandler Moulton's reception last week. She will be given a reception by the New England Women's Press Association 11.

JAY BENTON.

PHILADELPHIA.

Attractions in the Quaker City Theatres—The Arch Street Closed to Have Lively Fun.

[*Special to The Mirror.*]

PHILADELPHIA, April 2.

Willard Spenser with Princess Bonnie has evidently captured the public. The attendance at the Chestnut Street Theatre has been heavy all week. The cast is exceptionally adequate, and when a few requisite alterations are made in the libretto and musical score, the pretty new opera will win an easy way. It continues until further notice.

The Prodigal Daughter at the Chestnut Street Opera House has not done a crowded business. It continues this week, opening to fair attendance this evening.

Rose Coghlan, at advanced prices, gave A Woman of No Importance at the Walnut eight times, and took in a little above $9,500. The matinee Saturday was the largest of the season. Even the gallery was crowded with women. The fair sex predominated in the ratio of eight to one. Same star in this, the closing week, beginning to-night with Forget-Me-Not, with a large advance sale and a good house.

The Country Sport crowded the Park Friday night, turning scores away. The Howard Athenæum company has a fine commencement for this week.

Daddy O'Dowd at the Girard Avenue drew to the capacity. Special scenery was provided, and the cast was exceptionally strong. An original drama, Virginia, is on this week, and has an auspicious opening.

McCarthy's Mishaps played a fair engagement at the People's, and is followed by Paul Kauvar, with an excellent cast and a big attendance.

Sam Devere's company played a fine engagement at Gilmore's Auditorium. May Howard returns, and is greeted to-night with a crowded house.

My Jack, at the Empire, brought again to her native city young Ethel Barrington, who is deservedly a great favorite. Attendance large. Primrose and West in the spectacular comedy Monte Carlo, are on for the week, opening to a very large house, and a big advance sale.

The Mask and Wig Club drew the fashion and the wealth of the city at the Broad to witness King Arthur. It was a performance by local amateurs, and not to be measured by dramatic standards. The return of The Bostonians in Robin Hood was greeted by an immense house this evening.

The Standard, with an excellent company, headed by Samuel J. Brown, James Bradford, James C. Hughes, Bessie Mitchell, Nellie Pierce, Emma De Castro, and Estelle Mason, revived Ranch 10 to splendid business. Bessie Mitchell is the wife of Manager Speck, of this house. A mechanical drama, The Engineer, began prosperously to-night.

The variety programme at the Grand Opera House closed its first week as it began, to large business. The house to-night is also large, and the advance sale is wonderful for this sort of an attraction in that aristocratic establishment.

The management of the Arch Street Theatre concluded to give up the attempt to make a success of the house, and closed it on last Saturday night, when the State license fell due, and $500 was thus saved. There are but few creditors, if any.

Forepaugh's Theatre had a big jump in business since its return to the old stock company. Cruel London was a great success. Mr. Barnes of New York at the matinee to-day drew a good attendance.

The Lyceum, with George Dixon's company, continued its good business. The Fay Foster company opened at a matinee to a good house.

Blue Grass is at the National, and at the Bijou, the same strong variety bill, playing to the same packed attendance.

EDWIN RUSHTON.

ST. LOUIS.

Joseph Jefferson, Modjeska, Carleton, A Summer Blizzard and other Attractions—Professional Gossip.

[*Special to The Mirror.*]

ST. LOUIS, April 2.

Joseph Jefferson opened at the Olympic Theatre to-night in Rip Van Winkle, before a large audience. The production was one that will long be remembered.

Modjeska opened her farewell engagement preceding her European tour, at the Grand Opera House to-night. Mary Stuart was given and the occasion was the annual benefit of treasurer W. W. Watters. The S. R. O. sign is out and the attendance is a very fashionable one. A repertoire will be given the balance of the week.

James J. Corbett commenced his engagement at the Hagan yesterday afternoon and crowded the theatre. Another crowd attended last night; Gentleman Jack was the play and there is a very large advance sale.

A Summer Blizzard, a new farce-comedy, commenced a week's engagement at Pope's yesterday afternoon and played to big audiences at both performances.

The District Fair delighted the patrons of Havlin's at two performances yesterday and will continue through the week.

Hyde's Comedians played a return date at the Standard Theatre yesterday and filled the house twice.

Sandow played to very large audiences at the Music Hall last week.

The advance sale of seats for the opera has been large.

Last Saturday night Wilson Barrett gave his production of Nowadays. The horses and jockeys used in it were the same that will be used in Al. Spink's production of A Derby Winner. That will open their season in Kansas City next September.

Manager McNeary, of Uhrig's Cave, announces that he has named his organization the Uhrig's Comic Opera company. He has secured as principals Carlotta Maconda, Helen Von Doenhoff, Edwin H. Hoff, Alfred Holbrook. The musical director will be Alex. Spencer, and the orchestra will be the Maddern Orchestra of the Grand Opera House. A chorus of thirty voices will also be offered, and the season will open June 4.

Carlotta Maconda will spend several days here as the guest of Mrs. Walters, mother of W. W. Walters, treasurer of the Grand Opera House at Kansas City. She will join for a brief season a grand opera organization that contemplates a short tour of the principal cities of the West.

Manager O. L. Hagan has commenced to put Schnaider's Garden in shape for the Summer. Such singers as Helen Bertram, Helen

TRY THE POPULAR FRENCH TONIC
FORTIFIES - SOOTHES - STIMULATES
REFRESHES - BODY - AND - BRAIN
Endorsed by eminent Physicians everywhere
SOLD BY DRUGGISTS AND FANCY GOODS.
AVOID SUBSTITUTES.
SENT FREE, Album, 75 PORTRAITS and AUTOGRAPHS of CELEBRITIES.
MARIANI & Co., 52 W. 15th St., NEW YORK.

Dunbar, Loie Fuller, Charles Bassett, and Frank David will probably be secured. Knaebel's orchestra of Hagan's Theatre will play and Will W. Jones, of Havlin's Theatre, will be in the box-office. W. C. HOWLAND.

CINCINNATI.

Sinbad, The Tornado, The Skating Rink, and Vaudeville Companies Entertain—Theatrical Chat.

[*Special to The Mirror.*]

CINCINNATI, April 2.

David Henderson's Sinbad, staged in the same splendid style that marked its previous productions here, packed the Walnut to-night. Eddie Foy and Henry Norman came in for an enthusiastic reception. Hoss and Hoss next week.

At the Grand this week the attraction is Hopkins' Trans-Oceanic Specialty company, including W. H. Fox, Kara, the Larsens and Melville and Stetson. The programme is attractive. Next week, Stuart Robson.

Lincoln J. Carter's The Tornado packed Havlin's yesterday and made a pronounced hit. The cast and mounting were excellent. Charles A. Loder next week in Oh, What a Night!

The Skating Rink is the week's attraction at Heuck's, and if yesterday's attendance be recognized as an indication, is assured a successful week. Blanche Chapman, Fred. Frear and James Sturgis scored hits in the leading roles. Next week, Romany Rye.

The Cosmopolitan Specialty company opened yesterday at the Fountain, the house being packed at each performance. Bessie Gilbert, Ella Wesner, the Coulson Sisters and Max Pettingill were notably good.

Fields and Hanson's Drawing Cards enjoyed a large attendance yesterday at the People's, and the programme presented was one of the very best of the season. The specialties of Cunningham and Grant, Maud Beverly, the Salambos, and Gallagher and West were especially clever. Next week, May Howard Burlesque company.

Manager Davis, of Robinson's, is favoring patrons with an attractive melodrama this week, presenting T. B. Alexander in A Brother's Devotion. Attendance yesterday was large.

George A. Beane replaced Charles Stanley in A Milk White Flag at the Grand on Thursday evening, and will henceforth play the role regularly. Stanley will, for the rest of the season, assume Tim Murphy's role of Maverick Brander in A Texas Steer, the latter taking a vacation prior to starring next season.

The Pevny Sisters (Irene and Olga) were the soloists at yesterday's Pop.

Milton Nobles will close season June 2 in New York city.

Maud Hollins has replaced Avery Strakosch as leader of the Vivanderes in A Milk-White Flag.

Treasurer Thomas Aylward, of the Grand, who has been directing Colonel Robert G. Ingersoll's lecture tour in the South, returned last Thursday and reports the venture a success.

Ed. Winterburn, who occupies the box-office at the People's so acceptably, has been engaged by the management of the Cincinnati Baseball Club to sell tickets at the Park during the season.

Charles Stanley was presented by his brother artists of the Milk-White Flag company last week with a handsome traveling satchel entirely equipped.

JAMES MCDONOUGH.

CLEVELAND.

A Suitable Amateur Performance—Kiralfy, The Pulse of New York and The City Club.

[*Special to The Mirror.*]

CLEVELAND, O., April 2.

The Euclid Avenue Opera House was filled to-night by a fashionable audience to see the Cleveland Athletic Club's new opera, Moses Cleaveland Up to Date, presented by a company composed of its own members. The opera treats of things local, being "a history of the city from General Cleaveland's time to the present." There are no chorus girls, although there are Indians, surveyors, and school girls. The participants are all males. The success of the enterprise is assured, and it will result in filling the club's treasury. It will hold the boards for three more performances. The drama of Columbia will be presented by local talent, the last half of the week, for the benefit of one of the city hospitals. Next week, Sinbad and Joseph Jefferson.

Notoriety was given to-night to a large house at the Lyceum Theatre, by a good company and will remain all week, followed by Dr. Bill for three nights and Herrmann the balance of the week.

H. R. Jacobs' Theatre had a good house to-night to see The Pulse of New York with Carrie Sweeney as an attraction. It will remain for the first half of the week and be followed by Dan McCarthy in The Pride of Mayo. Next week, The Paymaster.

Crowded houses at the Star Theatre this afternoon and evening greeted The City Club company. Field and Hanson's company next week.

WILLIAM CRASTON.

PITTSBURG.

In Old Kentucky, Keller, Aristocracy, Wilson Barrett, Uncle Tom's Cabin and South Before the War.

[*Special to The Mirror.*]

PITTSBURG, April 2.

In Old Kentucky returned to the Bijou to-night, and was welcomed by a very large audience. Next week, A Country Sport.

Keller was greeted by a crowded house at the Grand Opera House. Niobe next week.

At the Alvin, Aristocracy opened to good business. E. H. Sothern follows in Sheridan.

Wilson Barrett began his return engagement at the Duquesne to-night. Claudian was the bill presented, with Nowadays, The Stranger, Ben My-Chree, Virginius and Hamlet underlined. Next week, Russell's Comedians.

Ed. P. Davis' Uncle Tom's Cabin was given to good attendance at Harris'. Bartley Campbell's Galley Slave follows.

The Academy of Music was filled to its capacity to-night. South Before the War was the attraction. Next week, the May Howard Burlesque company.

Yon Yonson closed the season here on Saturday. The Bijou will close the season the latter end of May.

Manager Wilt's new East End house is progressing rapidly and will be ready for a season of Summer opera.

E. J. DONNELLY.

REDUCING SALARIES.

[*Special to The Mirror.*]

DENVER, Col., April 2.—I have refused to accept a reduction of salary from the management of the stock company; consequently my engagement will close on April 7.

HARRY CORSON CLARKE.

THE HIT OF THE SEASON.

[*Special to The Mirror.*]

MINNEAPOLIS, April 2.—The return engagement of In Old Kentucky was a remarkable success. The orchestra was placed on the stage at every performance after Monday. There were 500 ladies in the gallery at the three matinees. The play was the biggest hit of the season.

THEODORE L. HAYS,
Manager Bijou Opera House.

A SUMMER BLIZZARD.

[*Special to The Mirror.*]

ST. LOUIS, April 2.—A Summer Blizzard opened to standing room against the strongest opposition of the season—Corbett and Sandow. The show made a big hit.

OLLIE HAGAN.

A SUCCESSFUL ENGAGEMENT.

[*Special to The Mirror.*]

OMAHA, Neb., April 1.—Henshaw and Ten Broeck in The New Nabobs have just closed a week's engagement at the Fifteenth Street Theatre which was one of the largest pecuniarily that the house has ever had. Manager Crawford has booked us for a return engagement of three nights, beginning April 5.

JAMES L. LEDERER, Manager.

MISS EATON'S TOUR CLOSED.

[*Special to The Mirror.*]

CHICAGO, April 2.—I was compelled to close the season of La Belle Russe last night, on account of Mabel Eaton's severe throat trouble.

CHARLES L. YOUNG.

BETTER ENLIST, TOO.

[*Special to The Mirror.*]

CLEVELAND, April 1.—Charles Cowles and Ezra Kendall have enlisted in Coxey's army. What will I do? GEORGE S. MCFADDEN.

TO DISSOLVE A FIRM.

Charles L. Cohen has been appointed receiver for the firm of Lindeman and company, who have managed the Windsor Theatre on the Bowery, in a suit brought by Isidore Lindeman against his partner, Sigmond Moquiesko, to dissolve the firm. Mr. Lindeman says he has contributed $15,000 to the firm and Moquiesko only $500. The profits were to be divided equally, but Moquiesko was to give his undivided attention to the business, which it is alleged he has not done. As a consequence, the business has been unprofitable and large sums are owed. The receiver will carry on the business.

DALY'S AMERICAN PLANS.

Augustin Daly announces that at the close of the London season Ada Rehan will spend her vacation in European travel. She will return to this country in September and begin a tour as a star at the Hollis Street Theatre, Boston, supported by selected members of Daly's company. She will appear in Shakespearean comedies. Another company will tour under Daly's name and management in the old repertoire. Miss Rehan will return to New York and appear at Daly's Theatre with the regular company on Nov. 27.

CUES.

The Damrosch orchestra gave its last concert of the season at Carnegie Music Hall on Sunday evening. Plunket Greene was the soloist.

Mrs. Frank Kilday gave birth to a daughter in this city on March 24. Mother and child are doing well.

Walter Sanford has been granted a divorce from his wife, Mary D. Sanford, from whom he has been separated for four years.

A new theatre will be built at Waco, Tex. It is expected to be ready for use on Oct. 1, and Henry Greenwall will manage it.

Hope Booth is not going out with Arthur Rehan's company. She will sail for England on Saturday to fulfill an engagement in Dublin under Dan Levy's management.

Jefferson, Klaw and Erlanger have arranged with J. Wesley Rosenquest to use the Fourteenth Street Theatre next Summer for the preparation of Palmer Cox's Brownies, which they will produce in Philadelphia in October.

Edward Kilanyi, manager of "the living pictures" at the Garden Theatre, will prosecute infringements upon the "machinery, lights, effects, costumes, posturing, and creative distinction" employed by him in his exhibition, and upon which he has secured an American right.

Signor Foli, a basso well-known in England, and a member of Patti's company on her Russian tour in 1870, arrived on the *Lucania* Saturday.

MATTERS OF FACT.

Above is a picture of what is said to be the finest mandolin in the world. It was made by Lyon and Healy, of Chicago, for exhibition at the World's Fair, where it won the $1,500 prize. Mrs. Jennie Kimball saw it and bought it for a Christmas present for Corinne, who plays skilfully upon it. In making this Washburn prize-winner mandolin, over 2,000 separate pieces of various materials were used. One man worked 225 days in fitting the pearl and 20 days polishing and sawing it. Counting the time of all men employed in its manufacture, no fewer than 255 days were consumed in its making.

Henry W. Dodd, recently of the Bostonians, a versatile actor and a good singing comedian, is at liberty for Summer opera. He has a repertoire of more than seventy operas; he is a practical musician, and he has staged productions for leading managers.

Anna Boyd, who will be remembered as the Widow in A Trip to Chinatown, is at liberty. She may be addressed at 245 West Fiftieth Street.

The week of April 30 and several weeks in May are open to first-class comedy or musical companies at the Park Theatre. Application should be made to Archie H. Ellis.

Louise L'Estrange arrived on the *Lucania* on Saturday last. She is disengaged, and would sign to play old women, having an extensive Shakespearean repertoire.

Beatrice Goldie resigned from the O'Dowd's Neighbors company on account of a reduction of salary.

Walter Perkins, of The Lost Paradise company, which recently closed its season in Chicago, has returned to town and is looking about for next season.

D. S. Vernon has been engaged to direct the tour of Mullaly Brothers' latest success, A Baggage Check. He will also have control of the booking of all of the Mullaly attractions.

Bert Coote, the comedian of the Patti Rosa company, will be at liberty after April 7.

There is some good open time in April to be had at Klaw and Erlanger's theatres in Louisville, Nashville and Memphis.

Jessa Hatcher, who was a member of the original The Dazzler company, and who has continued with that organization for the past four seasons, is at liberty.

Marie Greenwood would like to sign for prima donna roles in Summer opera. Her address is 89 East Eighteenth Street, Chicago.

Gus Pixley will be at liberty after April 14, the Jarbeau Comedy company, with which he has been engaged for the greater part of the past two seasons, closing on that date at Montreal.

Eugene Sweetland is credited by the Kansas City and Omaha press with the best impersonation of Dr. Bill yet given outside New York city.

The Dazzler will be entirely rewritten, a number of important changes and improvements will be made and some startling novelties are promised for coming season. The time is booked solid from August to March, '95, and Manager H. E. Reed is holding only a few Spring dates open.

Stewart Allen, who has been re-engaged as stage manager by Sol Smith Russell, is open for a Spring and Summer offer.

Harold C. Blake, the tenor of Francis Wilson's company for the past two seasons, will be at liberty for next season after May 26, owing to the fact that there will be no tenor part in the opera which Mr. Wilson intends putting on next season.

James B. Mackie, proprietor of The Side Show, will make his headquarters at Winnett's Exchange, 47 West Twenty-eighth Street.

Frank Dayton, who has been playing leading business in Charles Frohman's companies for the past five seasons, closed his engagement with The Lost Paradise company last week, and is at liberty. He can be addressed in care of this office.

Max Miller, for the past four seasons the Tannhauser Bock of The Dazzler company, is disengaged for next season. He may be addressed in care of this office.

Branch O'Brien, the energetic business manager and press agent, is at liberty. As the acting manager of Blue Grass, Mr. O'Brien made a record not only for himself but for the play. His address will be found in another column of the paper.

In another column, Howe and Hummel and A. J. Dittenhoefer attorneys for Kilanyi give warning against any infringements on Kilanyi's living pictures. Parties offending will be prosecuted according to law.

Max Hirschfeld, late musical director of the Pauline Hall Opera company, has decided to stay in the city, and will devote all his time to the composing of a spectacular romantic comic opera in three acts, the libretto of which has been written by Donald Fitz Randolph McGregor, a gentleman holding a high position in the United States Navy. Mr. Hirschfeld, on account of this opera, has declined Mr. Rice's offer to become musical director of the Venus company, succeeding Gus Kerker.

Adele Le Claire has been engaged by Charles Frohman for the road company playing Sowing the Wind the coming season.

The In Old Kentucky No. 1 company will close in Chicago April 14. William Courtleigh, the leading man of the attraction, will then be at liberty to accept special engagements for the Spring and next season.

Manager Jordan, of the New Taunton Theatre, has April 13 open.

Notwithstanding rumors to the contrary, the De Foreests, the clever knick-knack dancers now appearing with Evans and Hoey, have not signed for next season, but have several flattering offers under consideration.

Julia Hanchett has signed for the Spring tour of Jeffreys Lewis. She is, however, at liberty for next season.

The new Taunton Theatre, of Taunton Mass., is to lease from next August. The Taunton is a comparatively new house, having been erected about two years ago, and is located in a town having a population of 30,000.

Edgar Strakosch is engaging principals and chorus for his Summer opera company at Washington, the season to begin the last week in April or the first week in May. Applications should be made to him in care of this office.

Annie Abbott, the Georgia magnet, gives warning in another column against an impostor who has assumed her name and is travelling on her reputation.

Tony Farrell is looking for a manager to direct his tour in My Colleen. He has already played thirty-three weeks this season, and has ten more weeks booked.

Dutch Daly and Eugene Stratton, American performers, have been so successful in London that they are in social vogue as entertainers.

MIRROR CALLERS.

Among those that called at the Mirror office the past fortnight were the following: Digby Bell, Kitty Cheatham, Frederic de Belleville, Florrie West, Joseph Hart, Helen Barry, Sidney R. Ellis, Cyril Norman, Edward M. Favor, J. Aldrich Libbey, Lawrence Sterner, Harry Gibbs, T. J. Staley, Lisle Leigh, J. H. Warner, Victor de Lacey, Emanuel Lederer, D. H. Wilson, Clara Knott, Frank A. Connor, Katherine McNeill, J. H. Bradbury, Charles E. Huntington, Howard Gould, Ed. P. Hilton, Arnold Reeves, Arthur Crawford, Alexander Kearney, A. H. Westfall, Ida Sollee, Henry W. Dodd, Annie Wilson, E. C. J. Smith, Joseph Claire, Lee Jarvis, Clinton Stuart, Adah Langdon, Julian Greer, Fannie Argyle, Charles W. Butler, Charles A. Vining, L. B. Jackson, Charles F. Lang, W. C. Masson, Bradley James, C. J. Burbidge, J. Henchey, Jean Stuart, Junius Howe, Vincent Sternroyd, John Peachey, Marie D. Shotwell, Leon Wachsner, Howard Paul, Arthur E. Miller, James B. Mackie, Walter Westcott, Barry Johnstone, Lizzie Morgan, Wilfrid North, Charles J. Campbell, Lottie Briscoe, Jeannette Boice, T. D. Van Osten, Alice Butler, W. H. Crosby, A. H. Davis, H. M. Ravenscroft, C. E. Caldren, Frank J. Grandon, Charles A. Moore, Charles J. Rockman, Florence Marion, E. C. Bender, Emil Voegtlin, John H. Ready, Edgar Ely, Claude Kyle, Frederic Melville, May Eddyson, Eva Davenport, Katherine Kendall, Charles T. Parr, D. F. Hennessy, J. N. Wheeler, P. H. Brabes, Charles Follansbee, Mildred Denslow, Sidney Prior, Walter Gale, Bingley Fales, Thomas Wardell, Ruth Nelson, Augustus Balfour, Arthur Earle, James Mortimer, Austin Brereton, Mary Timberman, Charles Abbott, Alf. C. Wheelan, A. Q. Scammon, Frank G. Cotter, W. F. Crossley, Edward Vroom, Charles L. Davis, Augustus Pitou, Daniel Sully, Anna Boyd, C. T. Dazey, Eleanor Merron, Fred. W. Sidney, Valerie Bergere, Moreton Baker, Frank Dayton, Helen Mar, Fannie Cohen, Prince Lloyd, C. E. Waite, Myron Calice, Katherine Roland, Bernice Graham, Jessa Hatcher, Edgar Temple, Mary Croxton, Herbert Matthews, B. A. Myers, Walter Westcott, Minnie Packard, Harry J. Morgan, Ella Hunt, Leon Williams, Arthur King, Forrest Robinson, W. H. Chisholm, Dorothy Daffron, Frank David, George W. Leslie, Myrtle Kingsland, Edward M. Favor, W. C. Masson, Dora Vinton, Jean Stuart, Charles A. Moore, Fanny Argyle, Fred. Dupont, Barter Johns, W. H. Post, Louise Galloway, Louise Young, Cordie Dawega, J. R. Detliv, John Hazelrigg, Bradley James, Kathryn Dana, Mabel Stubbs, Phyllis Rankin, Irene Leslie, Jeannette Boice, F. E. Powell, Louis Shea, Walter Perkins, Stella Rees, Lenore Snyder, W. J. Fielding, John A. Stevens, Emanuel Lederer, Mary Timberman, Lois Arnold, and Fannie Ward.

A NOVEL COMPETITION

In the next issue of THE DRAMATIC MIRROR will appear the plan and conditions of a unique and interesting prize competition.

AMONG THE DRAMATISTS.

Dramatists are invited to send to The Mirror for publication in this column news items concerning themselves and their plays.

Among the effects in Coon Hollow, Charles E. Callahan's new play, are a flood caused by a bursted dam, a cotton press in operation, and a steamboat race on the Mississippi.

• • •

The Light Weight, a new one-act play by Sedley Brown, will be produced by Manager George W. Sammis, of the Dr. Bill company, early in April.

• • •

Mrs. M. T. Goodrich, a dramatic reader of Boston, has written several plays.

• • •

William Gill and Robert Fraser are at work on a new idea in the form of a "pantomime musical burlesque" which will be produced in Philadelphia during the Summer.

• • •

Flams is the title of the play in which William Hoey will be seen next season.

• • •

In consequence of the illness of John Fowler, who was to make the adaptation of "The Man from the West" for Harry Lacy, that star is now looking about for another playwright.

• • •

Another play by James W. Haskins is called Under Sealed Orders. It is spectacular and will be made public no sooner than "before long."

• • •

Charles Frohman sends word to this department: "I endorse the determination of dramatists to go to Washington to pass a bill to protect their plays from pirates, and I will subscribe in whatever way is deemed advisable to accomplish their purpose."

• • •

In August in Washington, D. C., a new farce-comedy by William Gillette, is to be produced. Mr. Gillette may originate a character in it himself.

• • •

William Lestocq, author of Jane, has turned out a farce that will be produced in London early in August.

• • •

Bronson Howard is expected back from Europe in April.

• • •

In addition to the play which he is at work on for Nat Goodwin, Henry Guy Carleton is under contract to provide both the Empire Theatre stock company and John Drew with new comedies during 1894-95.

• • •

C. T. Dazey has signed a contract with Charles Frohman to write a new play for the Empire Theatre.

• • •

O. W. Roche and Charles F. Doran, coauthors, have named their latest work, Copyrighted. It will be given a special production shortly in Lima, O. A Miner's Wife is a play written by Mr. Roche single-handed.

• • •

R. A. Barnet, librettist of 1492, etc., has been on tour with Thomas Q. Seabrooke rehearsing Tabasco, his opera in which Seabrooke is to appear shortly.

• • •

Charles Coghlan read his recently-completed modern society comedy to the Rosenfeld Brothers last week, but Minnie Seligman-Cutting, who heard it, and who was to play a leading role in it should it be accepted, said she did not like her part. The deal was thereupon declared off.

• • •

Virginia, a play by Russ Whytal, was acted for the first time at the Girard Avenue Theatre, Philadelphia, on Monday night.

• • •

The title of the new four-act play by Henry Arthur Jones which is to follow The Second Mrs. Tanqueray is jealously guarded by Mr. Jones. There are eighteen in the cast and the scenes are mostly at Nice.

• • •

A four-act play by George Fleming, the novelist, who is really a Miss Fletcher, is to follow Caste at the London Garrick. John Hare, Forbes Robertson, Elizabeth Robbins and Kate Rorke are cast in it.

• • •

Miss Rutland, a piece by Richard Royce, will be given a special matinee performance at the Gaiety in London to-day (Monday).

• • •

In a week or two Cross Strokes, a new three-act comedy-drama, will be produced at the Lyric, in Richmond, England.

• • •

Hazen Carnes, the American dramatist, has gone to the South of France to complete a new society comedy.

• • •

Sardou is busily engaged on a new play for Sarah Bernhardt. It is to be intensely tragic, but will end happily. Sarah, say her friends, is tired of dying at the end of every performance. She has died so many kinds of deaths that she has exhausted her supply. It is reported that Fanny Davenport is negotiating for the American rights.

• • •

Jules Lemaitre, the eminent French critic, is also a playwright, although one of the greatest of French dramatists observed recently that the only person that understands thoroughly Lemaitre's plays is Lemaitre. His play, The Pardon, is to follow Pailleron's Cabotins, which is doing fairly well at the Francais.

• • •

Clyde Fitch is about to abandon America and his beautiful rooms at the Sherwood for a period of ten months. He is going abroad to work hard on some original plays of which he has mapped out the scenarios.

IN THE WINGS.

Augustus Pitou has been confronted by many problems. He has just struck the biggest yet. He is to produce Sardou's Sans-Gene in the Fall, and the leading male role is Napoleon. In order that it shall be impressive, it must be played by an actor who looks like the great Emperor and who is able also to act.

Mr. Pitou tells me he can not think of anyone suited to the part. Perhaps I can help him out. I have sent out return postal cards and have received many replies. Reginal De Koven says Max Figman would be Napoleon to the life. Fred. C. Whitney assures me that Frank Daniels is the right man. We all remember that William Harris made up the character capitally with Rhea. John F. Harley recommends Robert McCleary, manager of the Chicago Opera House. But, after all, is there anyone in the business more appropriate in this connection than Charles Frohman?

Since writing the above I have received a call from Mr. Pitou. He says he would give Mr. Frohman an engagement were it not that he would want undoubtedly too large a percentage.

—

By the way, it may not be generally known that Mr. Frohman has swamped The Mirror. He has issued a three sheet lithograph of Sowing the Wind, which includes a picture of the Empire Theatre, not as it is, but as it is intended the yokels shall believe it to be. As a matter of fact, the Empire Theatre is wedged in and around the Mirror building; as a matter of fancy it is a palace swelling all over the corner of Broadway at Forty-second Street.

—

"Henry E. Abbey is the Czar of grand opera in this country," says an exchange. The man that answers to that appellation is Dr. H. Holbrook Curtis, throat specialist. He takes care of the throats of Jean and Edouard De Reszke, Emma Eames, Melba, Calve, Marie Tempest, Pauline Hall, Clementina de Vere-Sapio, Campanini, Emma Juch, Madame Rolla; in fact all the celebrated singers that dwell or that come here. It is his certificate that may change at the last moment the cast of a grand opera. It is his skill that repaired Jean de Reszke's voice when serious trouble threatened it a year ago.

—

On Saturday Johnstone Bennett packed her valise and sailed away for Paris again.

—

From an eye-witness of the hair-pulling episode in which Adele Ritchie (with a marquise ring) and Mrs. Joseph Hubert participated after the last act of The Algerian at the American Theatre, on Wednesday night, I have the following graphic account: "One of them hit the other on the head with a tambourine, exclaiming, 'Take that, you dyed hussy!' 'This to me!' retorted the other, making a few mesmeric passes over the other's face with a hand adorned with a marquise ring, leaving a faithful fac-simile of the gems on each of her antagonist's cheeks." At this stage of the game the eye-witness nearly fell over a railing three stories high in her efforts not to miss a trick.

—

We have been told that Miss Bennett and Isabel Irving are to appear as two of the mannish girls in The Amazons next season. The third mannish girl will be played by Elaine Ellson.

—

Sowing the Wind is to be prolifically toured next season. In the No. 1 company Mary Hampton, now in Aristocracy, will play the role originated here by Viola Allen.

—

Scrutinize Marcus Mayer's face and it will be impossible to discover by its expression whether or not he has profited by Patti's 1893-94 farewell tour. He will go abroad in May or June. Mayer said last Fall that he would tour Florence St. John in a repertory of light opera in this country next season. Either he or Miss St. John, however, has since then decided otherwise. It may be said positively that that singer will not come here again. She ran us down when she was making money at our expense in Faust Up to Date. We can pull along someway without her.

—

Kate Davis never accepts an engagement or, in fact, makes any move of importance without consulting an astrologist, Madame Bennett. Miss Davis sent Fannie Ward, of the Love's Extract company, to see Madame Bennett. The result is that Miss Ward is completely upset. One night, when the heavens were full of stars, the astrologist told her if she ever went five hours away from New York she would not be able to come back. Miss Ward is thoroughly terrified. She has abandoned her scheme to go abroad this Summer and cannot accept road engagements. Evidently a great many actors have consulted Madame Bennett. I know a number of them that have got five hours away from the Rialto and are unable to get back.

—

The plot of Jerome K. Jerome's new play, The Way to Win a Woman, which E. H. Sothern has produced, hinges on the fact that a photograph is taken of a letter. Most of the critics that have seen the play say that it would be impossible to do this. Mr. Sothern himself was in doubt on the subject. So in order to satisfy himself as to the reasonableness of the episode he went with Vincent Sternroyd to a photographer one morning last week and made a test. A letter written in a fairly legible hand was photographed quite clearly.

PADDLER.

IT LEADS.

Louisville Commercial, March 25.

THE DRAMATIC MIRROR'S position as the leading dramatic paper is now unquestioned. It leads and would-be competitors try to follow.

REFLECTIONS.

Attention is called to an advertisement of business opportunity in our advertising columns this week. The advertiser is a responsible party and communications may be considered strictly confidential.

The well-known actress of a former generation, Annie Graham, who for many years was a member of the stock company at the Walnut Street Theatre, Philadelphia, is still living in that city, and is a well preserved woman. She is the wife of Frank Gardner. Her son, Frank, is assistant treasurer of Gilmore's Auditorium.

Corinne is the full owner of a magnificently appointed marble mansion on North Broad Street in the Quaker City. It is under the care of a housekeeper while its owner is traveling.

The Palace Theatre, owned by Bolton Winpenny, and located on Arch Street, above Tenth, Philadelphia, has been leased by a New York manager, who will make extensive alterations in the auditorium and will open it as a variety and minstrel house in August. The lease is for five years.

B. A. Myers, manager for Powell, the magician, will make a flying trip to Chicago this week in the interest of his star.

James R. Adams, the clown in A Country Circus, will join the Bates Brothers' Humpty Dumpty company after the closing of the former attraction in Newburg, N. Y., on April 9. A Country Circus will play Albany Thursday and Friday, and Mrs. Adams will join her husband there, and they will rehearse their new dance called "the clown's frolic." With the Bates company Mr. Adams will play his own version of Humpty Dumpty and his wife (Becky Taylor) will be Columbine.

Pauline Hall will follow Lillian Russell at the Casino on April 23.

"Teddy" Peiper denies that Lillian Russell is to sing under the management of Henry E. Abbey.

The new Lyceum Theatre at Memphis, Tenn., of which John Mahoney is manager will open on or about Oct. 1 next. It is claimed to be the finest and most complete theatre in Tennessee. Only first-class attractions will be booked, and W. A. McConnell, of the American Theatrical Exchange, has charge of this business.

Anna Robinson has made a notable success in her part of Ruth in A Temperance Town in Boston. She receives curtain calls frequently at the end of her best scene, at the close of the third act.

Mary Timberman played a special engagement at Forepaugh's Theatre in Philadelphia last week, appearing in Cruel London. She was retained by the management for The Two Orphans, which was produced last night.

The Home Hotel Association will give its annual entertainment "for the refined and educated poor" at the Berkeley Lyceum on Wednesday afternoon. Pupils of the American Academy of the Dramatic Arts will be its actors in plays that have already been produced by them.

George Grossmith amused an audience at Sherry's last Saturday night for the benefit of the Sunnyside Day Nursery.

Joseph Haworth will star in Rosedale next season under H. S. Taylor's management.

Agnes Crawford will recite at Hardman Hall on Saturday evening, assisted by Mrs. Anna Bulkeley Hills contralto, Emilio de Gorgoza baritone, and Franklin Sonnekalb pianist.

Frances Grey, of the Two Johns company, while performing her "whirlwind dance" at Waxahachie, Tex., last week strained a muscle, and was unable to finish. She will be laid up for several days.

Frank L. Perley left St. Louis last Thursday evening for San Francisco, unexpectedly in answer to a business call.

Marie Barnum has been very successful in her entertainments recently, having appeared before the Drawing-Room Club at the Windsor Hotel and illustrated the minuet as a guest of Mrs. Neftel.

Robert Wilson is ill in Brooklyn.

Manager Herbert Matthews is filling time rapidly for the Edgewood Avenue Theatre, Atlanta, Ga. His policy in grading prices according to the attraction works well in that city, as it is new there. Combinations can play in his theatre three nights or one week and big business has been the outcome this season. Manager Matthews refers to Atlanta as "the Chicago of the South." He says its people are enterprising, money is always in active circulation, and it is the best theatrical stand in the South. Mr. Matthews makes headquarters at Klaw and Erlanger's.

Taylor Grimes, of Washington, D. C., has sued Barnabee, Karl, and MacDonald, proprietors of the Bostonians, to restrain them from producing The Ogallallas, on a claim that the plaintiff copyrighted on Dec. 10 1891, an opera substantially the same in music and libretto.

Lafayette Council, No. 28, National Provident Union, of Brooklyn, visited the Grand Opera House in that city the other night ought to see the Ezra Kendall company in The Substitute. Mrs. Kendall received a pretty floral piece, and M. Z. Hanau, leader of Manager McCutcheon's orchestra, was presented with a handsome bâton, on behalf of the visiting body, by Mr. Kendall.

S. H. Friedlander severs his connection with the Marquam Grand Opera House at Portland, Ore., to take charge of the California Theatre, San Francisco.

Floy Crowell has been engaged to originate a prominent part in Callahan's new play, Coon Hollow, the comedy role in which will be originated by Alf. Hampton.

Frank Chanfrau is to play a light comedy part in the production of The Rival Candidates at the Madison Square Theatre a week from next Monday.

Weakness

may be inherited, or it may result from neglect and carelessness. Thin, weak, "run down" persons need

Scott's Emulsion

the Cream of Cod-liver Oil and the most nourishing food known to science. It is palatable and more effective than plain oil. *Physicians*, the world over, endorse it.

Don't be deceived by Substitutes!

Prepared by Scott & Bowne, N. Y. All Druggists.

The Opera House at Barry, Ill., was destroyed with other buildings by fire early last Friday morning.

Lucy Davis, a trapeze performer, has sued John H. Seekamp, a saloon keeper of Brooklyn, for $5,000 damages for injuries alleged to have been caused by an assault. With her husband, William Davis, the plaintiff visited the defendant's saloon with friends about a year ago, and was ejected, as the defendant claims, without unnecessary violence.

The railroads centering in Cincinnati offer inducements to outlying townspeople to visit the theatres in that city.

Fanny Davenport was ill last Thursday, and did not appear that evening at Miner's Newark Theatre, where she had been playing.

The Edwin Booth Shakespeare League has been organized in this city, with Thomas Shayne as president, and Henri Morris as editor of a magazine, the organ of the League, to be called *The Shakespeare*. Henry Irving and A. B. DeFriece have been elected honorary members of the League.

A. Paul Keith was in town last week.

LeGrand White, manager of The Private Secretary, was in town last week.

Inez Mecusker, the soprano who accompanied Sousa's Band to the Mid-Winter Exposition at San Francisco, and who, by the way, is making a great hit, received a telegram in Hamilton, O., from the John Church Music Company, the punctuation of which was rather amusing. She had been requested by the above-named publisher to sing one of their publications entitled "I Am Thine Forever," at the band concert in Cincinnati last Thursday night. On the morning of the concert the company wired Miss Mecusker: "Will piano or band accompany your singing? I am thine forever to-night. Jno. Church."

Thomas Q. Seabrooke will have eighty persons in the performance of Tabasco at the Boston Museum next week. The house has been sold to the Boston Cadets for the opening night. In the cast will be Otis Harlan, Walter Allen, Max Freeman, Edgar Smith, Elvia Cron, Katherine Linyard, Mamie Gilroy and Joseph Sheehan.

It is said that The Bostonians have decided to revive a number of operas from their old repertoire.

William H. Pope, the blind actor, formerly of Wallack's Theatre, is prepared to read in public or private at any event, and will volunteer his services in aid of charity. Mr. Pope's address is 402 West Thirty-second Street. His repertoire includes over one hundred selections from standard works.

Frank M. Catlin, of the McCormick Reaper and Mower branch office at Jackson, Mich., and correspondent of The Mirror in that city, was presented with a handsome ormolu clock by his confreres as a souvenir of his thirty-fourth birthday on March 18. Mr. Catlin, who at first thought it was a "Cat(ilin(e) Conspiracy," was very much surprised, but rallied sufficiently to thank his friends, who included a number of the McCormick traveling men.

Harry Corson Clarke has resigned as stage manager of the Lyceum Theatre, Denver, but is still principal comedian. Mr. Clarke has made hits as Joshua Gillibrand in An Arabian Night, Adonis Evergreen in My Awful Dad, Cheviot Hill in Engaged, Major De Boots in The Widow Hunt, Baron De Cambri in Frou Frou, Buxton Scott in Young Mrs. Winthrop, Rogers in Esmeralda, Joskin Tubbs in Pink Dominoes, and Surgeon Wetzel in The New Magdalen.

It is reported that the Rosenfeld Brothers intend to send Love's Extract on the road.

Signor de Vivo is to direct a tour here of Signor Ando, who was Duse's leading man.

A testimonial performance to Archie H. Ellis will be given on Sunday evening next.

Willard Lee has signed with George Ryer and Denman Thompson to play the leading heavy in their revival of The Two Sisters next season.

Gustave Frohman has given an order to the Calhoun Printing Company to get up a twenty-eight sheet stand, showing the theatrical towns of the United States and Canada. This map is to be posted in all the towns that Jane goes to on her one hundred weeks' tour, which will begin April 7.

On April 23 the three hundredth performance of 1492 will be given at the Garden Theatre. Visitors will receive statuettes of the Spanish royal family.

(Received too late for classification.)

SAN FRANCISCO.

SAN FRANCISCO, March 27.

The engagement of Warde and James at the Baldwin has been a most successful one. Last week—Holy Week—reckoned one of the worst for theatricals in the year, did not affect the drawing power of the tragedians in the least. They must have played to between $8,000 and $9,000 on the week, or even more. Last night they began the third and last week of their engagement, appearing in Othello, with Louis James as the Moor, and Frederick Warde as Iago. To-night The Lion's Mouth will be given, when a packed house will be in attendance, as the Nobles of Islam Temple Ancient Arabic Order of the Mystic Shrine have a theatre party for which they have secured about 900 seats. To-morrow night Othello is to be repeated, and on Thursday night The Lion's Mouth. Friday evening and Saturday afternoon will be devoted to Julius Cæsar, and Saturday night—the farewell—Damon and Pythias will be played. Next Monday evening the Conried-Ferenczy Comic Opera co. appear in Der Vogelhandler (The Tyrolean).

Stockwell's Theatre reopened on Sunday night, when Springer and Welt's co. in The Black Crook appeared before a crowded audience. The brilliancy of the scenery, light effects, costumes and appurtenances were as fine as have been introduced here for many a day. The specialties of the show are exceedingly clever and the ballet excellent. Last night the house was again crowded.

Roland Reed opened at the California last night in Innocent as a Lamb. The attendance was only fair. Following Reed on the 9th proximo, comes Phoebe Davies and Joseph R. Grismer in The New South.

The Tivoli Opera House revived H. Grattan Donnelly's nautical comic opera, Ship Ahoy, last night to a crowded house. When played at this theatre last year, it ran to crowded houses for six weeks, and by the applause and enthusiasm exhibited by the audience last night it looks as if it had started on another voyage of prosperity.

Walter Morosco assumed the sole proprietorship and management of the Grand Opera House last night, under the title of Morosco's Grand Opera House. He has renovated and refitted the place. Stores in front which have been vacant for years have been converted into cafes, and rooms adjoining the foyer are now retiring, smoking and conversational parlors. Every seat and all the standing room were occupied last night, and the persons in attendance were of a fine class. The play was the military melodrama Youth, splendidly staged, and the host of auxiliaries helped to make the marching scenes quite realistic. An allowance must be made for the opening night as regards the acting of the co.

Frederick Warde is delivering an address—"Shakespeare: His Plays and Characters"—before a crowded audience this afternoon in Metropolitan Temple. The address is a complimentary one to the scholars and instructors of the public high schools of our city, and is under the auspices of the Board of Education. The speaker is in magnificent form and the address is meeting with much favor, being a comprehensive and intellectual review of the great Bard from an actor's standpoint.

HARRY J. LASK.

DATES AHEAD.

Received too late for classification.

A RAILROAD TICKET (W. W. Freeman, manager): Denver, Col., April 2-7.

ELI PERKINS: St. Joseph, Mo., April 6.

GORTON'S MINSTRELS (Charles H. Larkin, mgr.): Van Wert, O., April 10, Paulding 11, Bryan 12, Wauseon 13, Butler, Ind., 14.

HI HENRY'S MINSTRELS: Springville, N. Y., April 4, Warsaw 5, Nunda 6, Hornellsville 7, Wellsville 9, Cuba 10, Bradford, Pa., 11, Jamestown, N. Y., 12, Fredonia 13.

NOSS JOLLITY (Fred. Noss, mgr.): Athens, O., April 3, Lexington 4, Granville 5, Mt. Vernon 6, Wooster 7, Salem 9, Beaver Falls, Pa., 10.

SIMMONS: Waltham, Mass., April 9, Brockton 10, Taunton 11, New Bedford 12, Newport, R. I., 13, Fall River, Mass., 14, Norwich, Conn., 16, New London 17, Hartford 18, Springfield, 19, Watertown 20, Binghamton 21.

TONY FARRELL: Wanistee, Mich., April 4, Bay City 5, Saginaw 6, Flint 7, Grand Rapids 8-14, Detroit 15-21.

WALKER WHITESIDE (W. F. Henderson, mgr.): Wheeling, W. Va., April 3, 4, Steubenville, O., 5, Canton 6, Youngstown 7, Akron 9, Mt. Vernon 10, Zanesville 11, Springfield 12, Richmond, Ind., 13.

SIEGMAN AND WEIL

Importers and Manufacturers.

110 AND 112 THIRD STREET (near Prince), E. V.

We carry the largest and most complete stock of all kinds of *Waterbelts, Gold and Silver Trimmings*, etc., suitable for theatrical wardrobe and at lower prices than any other house.

24-inch SASHES, in every evening shade, 75c., 98c. and $1 a yard. *Plushes, Velvets, Velveteens, Tinsel Spangles*, etc.

WIGS and *Beards* of every description (made on our premises) in stock or to order. Men's wigs, $2. $3; ladies' wigs, $3.50 and upwards.

GREASE PAINTS and *Powders*.

Satin Slippers, $2.75; *Sandals*, $1.25, $1.75, $2.50 and $3; *Clogs*, $2.75, etc.

TIGHTS, SHIRTS and *Puddings*, we import and make ourselves. Cotton tights, $1.50, extra heavy, full-fashioned, $1.75; worsted, $2.50; silk, $2.99 and $3; best silk, $3.50; we carry 20 shades in every quality and size, in stock or make them to order in four days. *Padded Tights* (Symmetricals) $2.

SPANGLES, $1.10 a lb. *Bullion Fringes*, from ½ inch deep (25 cents a yard) to 10 inches deep.

Spangled *Laces, Gold Gimps, Bullion Flowers, Gold Braids, Point d'Esprit Laces*, etc.

SPANGLES, *Sloppers, Armors, Helmets*, etc.

JEWELS (also in settings), *Diadems, Crowns, Gems, Necklaces, Knight Chains, Medallions*, etc.

Catalogues, prices and information sent by mail. DEPOSITS required on all orders. Unsatisfactory goods taken back, and money refunded.

BALDWIN THEATRE,

SPRINGFIELD, MISSOURI.

Mr. A. B. Crawford is no longer connected with the management of the Baldwin Theatre. Companies holding contracts for this season or wanting time for season 1894-95, will communicate with the undersigned, who will ratify all contracts already made by A. B. Crawford. A few more attractions wanted for this season.

H. S. JEWELL,
Springfield, Mo.

ROBERT GRIFFIN MORRIS'

FAMOUS SATIRE,

THE SKATING RINK

with

An All-Star Cast.

CINCINNATI, April 1.
TOLEDO, April 9.
DETROIT, April 16.
CLEVELAND, April 23.

R. J. VALENTINE, PROPRIETOR.
CHARLES J. ALLISON, MUSICAL DIRECTOR.

UNDER THE DIRECTION OF AL. SOLOMON

Permanent address
HARLOW LITHO CO., CINCINNATI, O.
Western address
CALIFORNIA THEATRE, San Francisco, Cal.

MANAGERS' DIRECTORY.

THEATRES.

ASHLAND, PA.

OPERA HOUSE

NEW AND COMPLETE. Population, 12,000. Seating capacity, 1,000. Electric cars pass the theatre. NOW BOOKING FOR SEASON OF 1894-95. One attraction a week.

THEODORE F. HARDER, Manager.

DEFIANCE, O.

CITIZENS' OPERA HOUSE

A new house thoroughly equipped with all necessary scenery and appliances. Two galleries, Auditorium on ground floor. Steam heat. Stage 60x55 and 60 feet to rigging loft. First-class attractions only. Write for open time.

H. F. ENOS, Manager.

GRAND RAPIDS, MICH.

POWERS' OPERA HOUSE

Modern, elegant and complete in all its appointments. THE ONLY FIRST-CLASS THEATRE in the city. OPEN ONLY TO FIRST-CLASS ATTRACTIONS.

WILLIAM H. POWERS, Manager.

HELENA, ARK.

GRAND OPERA HOUSE

New management. Seating capacity, 1,000. Booking season 1894-95. Only first-class attractions wanted. Helena population, 7,500.

NEWMAN & ERBMAN, Managers.

NORTH ADAMS, MASS.

COLUMBIA OPERA HOUSE

Population, 20,000. Seating capacity, 1,000. New theatre, new scenery.

EAGENIS and BEARE, Managers.

JOHNSTOWN, PA.

ADAIR'S OPERA HOUSE

Located on the main business street. Convenient to hotel and depots. All electric cars bring passengers to door. Next season auditorium will be on ground floor. Seating capacity will be increased to 1,800. Stage 40x80 high. Everything commodious and first-class. Equal to any in the State. Now booking for 1894-95. Liberal terms to first-class attractions. Booking managers write direct to

A. ADAIR, Proprietor and Manager

OSHKOSH, WIS.

GRAND OPERA HOUSE

Population, 30,000. The only theatre in the city. Ground floor. Capacity, 1,200.

J. E. WILLIAMS, Manager.

RED BANK, N. J.

OPERA HOUSE

Seating capacity, 1,000. Booking season 1894-5. First-class attractions only.

CHARLES E. NEWMAN, Manager.

SELMA, ALA.

ACADEMY OF MUSIC

The cleanest and best conducted theatre in the State. Direct railroad connection with Birmingham, Montgomery, Mobile; Chattanooga, Tenn.; Pensacola, Fla.; Columbus, Ga.; Vicksburg and Meridian, Miss.; New Orleans, La. Now booking for season 1894-95. All existing contracts made by former manager must be approved by H. F. TOLER, Sole Lessee and Manager Academy of Music, season 1894-95, Selma, Ala.

WEST CHESTER, PA.

OPERA HOUSE

Stage enlarged for season of 1894-95 to 45 ft. wide and 50 ft. deep. Seats over 1,000. Only first-class attractions booked.

F. J. PAINTER, Agent.

WAUKESHA, WIS.

SILURIAN CASINO

New house. Stage, 40x85 feet. Capacity, 1,200. Population, 12,000. First-class attractions only.

LEE S. GUITT, Manager.

HOTELS, ETC.

NEW YORK CITY.

HOTEL ABERDEEN

Broadway and 21st Street.

American and European plan. 100 very choice single and en suite. Hot and cold water. Elevator, etc. For professional people the location is unsurpassed. Particularly accessible to all theatres in New York and Brooklyn. TERMS VERY REASONABLE.

GEO. F. STURGIS, Proprietor.

DESIRABLE OPEN TIME.

LELAND OPERA HOUSE,

ALBANY, N. Y.

PROCTOR AND SOULIER, - LESSEES AND MANAGERS.

Among the many advantages the Leland Opera House possesses are that—
It is situated in the heart of the city. It is the only first-class theatre. It has perfect acoustics. It has a roomy auditorium. All street, horse and electric cars leave passengers at the door. It is perfectly equipped with scenery and properties.

It is Managed by Theatrical Men who are in Touch with the Public.

It is well seated, heated, lighted and cleaned. Your paper, advance notices, and the detail work of announcing your attractions is in the hands of careful, experienced men.

The scale of prices will be graduated to suit the attractions and the public is not imposed upon by being charged Grand Opera prices for companies that play at popular prices elsewhere, while if the star or combination is too important and expensive to play at low prices the scale is arranged to suit their Albany season and the fact explained by a liberal use of printer's ink.

OPEN TIME.—April 9, 10, 11, 12, 23, 24, 25, 26, 30; May 10, 12, 14, 15, 19, 21 to 30.

It has the confidence of the public. The fact that while advancing the interests of stars and combinations we are advancing our own is never lost sight of. When you are booking please remember the above and address

S. F. SOULIER, Leland Opera House, Albany, N. Y.

PROCTOR'S OPERA HOUSE,

HARTFORD, CONN.

NOW BOOKING SEASON 1894-95.

The following dates open this season: APRIL 21, 23, 24, 26, 27, 28, 30, MAY 1, 3, 5, 7, 8, 11.

Address P. F. PROCTOR, Proctor's Theatre, Twenty-third Street New York

RICHARDSON & FOOS,

THEATRICAL

Printers and Engravers

112 Fourth Avenue, New York.

GEORGE PATTERSON, - - - SOLE PROPRIETOR

Most complete Show-Printing House in the world. None but the best artists engaged.

STOCK PRINTING FOR

MONTE CRISTO.
TEN NIGHTS IN A BAR-ROOM.
MOTHS.
DIPLOMACY.
CORSICAN BROTHERS.
DR. JEKYLL AND HYDE.
TWO ORPHANS.
TWO NIGHTS IN ROME.

First-class Work Only at Reasonable Prices.

ESTIMATES CHEERFULLY GIVEN.

NOW BOOKING SEASON 1894-95.

The Edgewood Avenue Theatre, Atlanta, Ga.,

Has Played to its Capacity During the Past Season at prices which have been GRADED ACCORDING TO THE ATTRACTION.

THE BEST THREE-NIGHT OR ONE WEEK STAND IN THE SOUTH OUTSIDE OF NEW ORLEANS.

Seating capacity, 1,800. Lighted by electricity. Heated by steam. Stage, 60x70. All modern improvements. 12 dressing rooms. Population of Atlanta, 125,000. WE HUSTLE WITH YOU. WRITE FOR TIME. We can give you three weeks' business in all in the best one-night stands in the South.

Americus, Ga.; Thomasville, Ga.; Rome, Ga.; Athens, Ga.; Elberton, Ga.; Griffin, Ga.; Dalton, Ga.; Cartersville, Ga.; Brunswick, Ga.; Greenville, S. C.; Murfreesboro, Tenn.; Columbia, Tenn.; Decatur, Ala.; Anniston, Ala.; Montgomery, Ala.; Troy, Ala. For time, terms and information concerning any theatre in this list write to EDWARD MOORE, Manager Edgewood Avenue Theatre, Klaw and Erlanger's Exchange, New York City. Applicants for the comic opera season in Atlanta write or call on Marks and Norman, 25 West 30th Street.

PACKARD DRAMATIC AND MUSICAL AGENCY.

47 WEST 28TH STREET.

MRS. BEAUMONT PACKARD, - - MANAGER

Theatres represented, companies routed, plays revised and reconstructed, and a general amusement business transacted. Best available talent on books. Theatrical typewriting. Desk room for managers.

WIGS WM. HEPNER,

Chicago Theatrical Wigmakers.

WE MANUFACTURE FIRST-CLASS WORK ONLY.

No. 57 Washington St. 2d Floor Chicago.

SEND FOR CATALOGUE.

SUPPLEMENTARY TOUR OF THE DISTINGUISHED MAGNETIC ACTRESS,

MISS JEFFREYS LEWIS,

SUPPORTED BY A POWERFUL COMPANY.

In a Repertoire of New Plays.

COMMENCING EASTER MONDAY AT HOUSTON, TEXAS.

Address all communications to ARTHUR A. LOTTO, en route, or care Klaw and Erlanger.

REVUE D'ART DRAMATIQUE

L. DE VEYRAN, EDITOR.

A news magazine devoted to the interests of dramatic art, and the leading theatrical publication in Paris.

PUBLISHED BI-MONTHLY.

Subscription: 1 year, $5.50; 6 months, $3.25; single copies, 30 cents.

Subscriptions and advertisements received by THE REVUE'S American agent.

THE DRAMATIC MIRROR,
Broadway, New York.

ROSENFIELD

PLAYS TRANSLATED.
Plays and parts copied in two hours.
INSTRUCTION GIVEN IN
STENOGRAPHY AND TYPEWRITING
49 W. 28th St. | 27 W. 30th St.
2 Pine st. | 49 Broadway.
Tel. 2[illegible] Gold.

Edgar Temple

LEADING TENOR.

THE CHEVALIER.

THE BARTAM.

62 West 45th Street, New York.

Hotel and Restaurant for the profession. Table board, $5 per week. Breakfast from 7 to 12:30. Dinner, including wine, from 5:30 to 8:30. Rooms newly and handsomely furnished from $1.50 to $25 per week. Liquors and cigars of the very best brands.

S. BERSON, Proprietor.

FOR RENT.

ELMWOOD OPERA HOUSE.

Seats 1,000. Population of town, 10,000. Suburban towns, 20,000. Good stage. Ten sets of scenery. Will rent to right party for three, five or ten years. Best of reason for renting. A good show town. House recently remodeled. Reference given if required. Address WM. H. TROWBRIDGE, Proprietor, South Framingham, Mass.

NOTES AND QUERIES.

JOSEPH A. DELANEY, Philadelphia.—1. Music publishers will buy a song outright of the composer if the song is passed favorably upon by their musical critic, or if they consider the purchase and publication of the song will prove a profitable investment. 2. Music publishers will publish a song at the expense of the composer, and in return for the use of their imprint and their efforts to circulate the song will make an equitable arrangement with regard to the profits. 3. Music publishers do not object to the composer obtaining a copyright in his own name if the song is to be published at the expense of the composer. To obtain such a copyright it is simply necessary to send one dollar and two typewritten copies of the title of the song and the name of the composer to the Librarian of Congress. This copyright, however, becomes void unless two printed copies of the song are forwarded to the Librarian of Congress within a year of the date the title of the song has been duly copyrighted. 4. The cost of plates, paper and printing of the first edition of the average song would range twenty-five to fifty dollars, according to the simplicity or elaborateness of the title-page and the number of copies printed. 5. The price paid for comic and sentimental songs ranges from $5 to $100, according to the obscurity or prominence, the merit of the composition, or the popularity of the composer. The prevalent method of remuneration is to allow the composers a fair royalty.

PAUL P.—Walter Stearns Hale was born in Chicago about twenty-five years ago. His family lived subsequently in St. Paul. It was in that city that he made his dramatic debut, having decided to enter the profession, although he had studied architecture for two years. He has appeared during his brief career in many parts, and has been a member of such companies as those of Sol Smith Russell, Fanny Davenport, and Alexander Salvini, besides rep. ntoire organizations of less importance. He is now Julia Marlowe's leading juvenile man. Mr. Hale is an artist; several clever sketches of his have appeared in THE MIRROR, and he has exhibited etchings at the Academy in this city.

MT. HAMILTON, San Jose, Cal.—1. "The Stage History of Hamlet" is published by Edgar Warner of this city. "Players of a Century" is published by Joseph McDonough, of Albany. "Why Men Like Married Women" is published by Dillingham, of this city. 2. Yes; they can be secured through the Supply Department. 3. The first American representation of Confusion was given at the Haverly's (now Miner's) Fifth Avenue Theatre on Jan. 28, 1889.

NELLIE M. MILLER.—1. Etta Hawkins is the wife of William Morris. 2. They are no longer under Charles Frohman's management. 3. Sydney Armstrong is not married. 4. The original cast of The Girl I Left Behind Me included William Morris, Nelson Wheatcroft, W. H. Thompson, Frank Worthaunt, Thomas Oberle, Cyril Scott, Orrin Johnson, Theodore Roberts, Sydney Armstrong, Odette Tyler, Edna Wallace and Katharine Florence.

S. T., New York.—Signor Tamagno appeared first in New York with Patti at the Metropolitan Opera House in Otello on March 24, 1890.

E. H. J., Goshen, Ind.—The spectacles produced thus far by David Henderson, are Sinbad, Aladdin, Cinderella, or the Crystal Slipper, and Bluebeard, Jr.

LETTERS TO THE EDITOR.

LETTER FROM A LAYMAN.

MONTREAL, March 24, 1894.

To the Editor of the Dramatic Mirror:

SIR.—In a late number of THE MIRROR I noticed an article headed "Actresses Defend the Stage," in which I must congratulate Miss Davenport and Miss Burt for the noble manner in which they have taken the matter up, and I cordially agree with and endorse their sentiments regarding Mr. B. B. Usher.

When a preacher is not satisfied with Coward's Castle to pour forth the imaginations of his brain to his heart's content, and he seeks and craves for notoriety to see his name in public print and forgets his sacred calling to please his own vanity, I presume you will extend the privilege and favor to a layman of the Episcopal Church to rectify any statement that is not correct.

In the first place, Mr. Usher, as far as I know, does not belong to what is known all over the world as the Episcopal Church, as stated in your article, having severed his connections with it some years ago for reasons best known to himself.

If he has changed back to his old fold, I am happy to hear it and will stand corrected, but he was known as the bishop of the only *reformed* Episcopal Church of Montreal some years ago, and consequently was looked upon by the Episcopal Church as an outcast from that body and not even recognized by it.

Now, as far as qualifications are concerned for the theatrical profession of that which he seeks to condemn, I believe that he would be an ornament to it, and he would have much more scope to exhibit and draw out the extraordinary talents that must be dormant in him naturally only for the position he at present occupies, and the great zeal that he appears to have in that line might possibly terminate in his breaking away from the *reformed* Church. The theatre to him would be more remunerative, for on the stage he would only have to be seen to be appreciated.

Yours truly,
J. E. THOMPSON.

Born.

KILDAY.—A daughter to Mr. and Mrs. Frank Kilday, in New York, on March 24.

Died.

BRAHAM.—Edward Braham, in New York, on March 29, aged 68.

FRIEND.—Mrs. William Friend (Carrie Jackson), in New York, on March 28, of consumption.

HUNT.—Richard Hunt (Aaron R. Hunt), in Boston, on March 26, aged 32.

HILL.—Mary E. Hill, in New York, on March 29, aged 66.

LESLIE.—Eva Leslie, in Boston, on March 21, aged 24 years.

MOORE.—Gladys Eugenie, infant daughter of Mr. and Mrs. Eugene Moore, at Somerville, Mass., on March 26.

NEVINS.—William Nevins, in Chicago, March 28, aged 64.

O'BRIEN.—Margaret O'Brien, in Middletown, Conn., on March 29.

O'CONNOR.—James Owen O'Connor, at Morris Plains, N. J., of kidney disease.

PARRY.—Haydn Parry, musician, in London.

RAND.—Mrs. Mary A. Rand, in New York, on March 31.

STEEB.—Frederick P. Steeb, at Sparkill-on-the-Hudson, on March 29, aged 58.

WILKINSON.—Arthur Wilkinson, at Liverpool, England, on March 30.

WE HAVE OPEN IN

LOUISVILLE, April 9 and 10; weeks of April 16, 23, 30 and May 7.

NASHVILLE, April 9, 11, 12, and all after April 20.

MEMPHIS, April 5, 6, 7, and all after April 19.

KLAW AND ERLANGER,
25 W. 28th Street, New York.

NOTICE.

Managers will take notice of the change of ownership of the Baldwin Theatre, of Springfield, Mo. All attractions booked for the season will continue in force. Managers now having contracts are requested to address H. S. JEWELL, Receiver, Springfield, Mo.

THE REGULAR SUMMER TERM
of the
Lawrence School
of
ACTING,
186 West 44th Street, New York.
EDWIN CORBIN LAWRENCE, - - DIRECTOR.

Will commence May 1 and continue three (3) months. This is a fully equipped DRAMATIC SCHOOL, containing stage, scenery, etc., and a large number of its graduates are now members of first-class companies. Circulars on application.

PRESS NOTICES.

"The Lawrence School of Acting, which was founded in 1884, is now one of the most prosperous and successful Schools of preparation for a stage career."—From the New York Dramatic Mirror, Aug. 13, 1892.

"Mr. Lawrence is an actor of experience and standing, and his pupils are sure to profit by his advice."—From the New York Clipper, Jan. 24, 1891.

"The Lawrence School of Acting is one of the most successful institutions of its kind ever established in New York. Mr. Lawrence is a capable and experienced teacher, who has produced a number of good results in his line of work. His school is liked and liberally patronized."—From Illustrated Weekly Dramatic News, March 31, 1894.

Managers' Warning.

A person calling herself ANNIE MAY ABBOTT is appearing throughout the country, and representing herself to be

ANNIE ABBOTT,
The Little Georgia Magnet.

Managers and others are warned against the impostor. I will also give a

LIBERAL REWARD

to any person recovering for me my three volumes of press notices and photographs, which bear my name in gilt letters on the back of each book, and are in the possession of her, or her manager. Address

ANNIE ABBOTT,
The Little Georgia Magnet,
Permanent address, Americus, Ga.
ICE CAIN, Manager.

WANTED.

A MANAGER
STAR,
TONY FARRELL.
PLAY—MY COLLEEN.
By JAMES A. HERNE,
Author of SHORE ACRES.
Grand Rapids, Mich., April 8-14.
Detroit, Mich., April 15-21.

P. S.—My Colleen has played 33 weeks this season; booked for 10 more.

SUMMER OPERA
at
Washington, D. C.
Albaugh's Grand Opera House,
EDWIN H. ALLEN, - - Lessee.
Strakosch Comic Opera,
EDGAR STRAKOSCH, - Manager.
SEASON BEGINS APRIL 30 TO MAY 7.

Repertoire to be selected from the following operas: Giroflé-Girofla, Bat, Gypsy Baron, Musketeers, Belle Helene, Heart and Hand, Indiana, Clover, Beggar Student.

One new opera each week.

In regard to engagements, leading artists, ladies and gentlemen of the chorus, please address

EDGAR STRAKOSCH,
care this office.

THEATRE TO LEASE
FROM NEXT AUGUST.

New Taunton (Mass.) Theatre. Seats 1,475. Gas, incandescent and steam. Stage, 30x67 ft., 60ft. to gridiron. Population, 30,000. A PERFECT THEATRE. Good show town. Address P. O. Box 344, Taunton, Mass.

Empire Theatre, Holyoke, Mass.

OPEN TIME: April 11 to 14, 17 to 28. May 9 to 21, 23 to 31.

A first-class attraction wanted for Massachusetts's new holiday, April 19, afternoon and evening.

We are also booking for next season.

Address BUSHEE and BUSH,
Holyoke, Mass., or
KLAW AND ERLANGER, New York.

OPEN WEEKS AT
PARK THEATRE,
Broadway and 35th Street, New York City.
April 30, May 7-14-21.
For first-class Comedy or Musical Organizations.
Address ARCHIE H. ELLIS.

KEEP TABS
ON
Cosgrove and Grant's Comedians
IN THE
NEW DAZZLER.
SEASON 1894-95.
IT WILL LEAD THE PROCESSION.

New Lyceum Theatre, JOHN MAHONEY, Manager.

OPENS ABOUT OCT. 1, 1894. MEMPHIS, TENN. NOTICE. FIRE-PROOF.

FINEST AND MOST COMPLETE THEATRE IN THE STATE.

LEADING ATTRACTIONS ONLY.

For Time
W. A. McCONNELL, American Theatrical Exchange, New York.

PRODUCTION
Columbia Theatre, Boston,
August 27.
YOUNG AMERICA
A high-class comedy-drama in four acts, by
WM. YOUNG,
Author of The Rajah, Ganelon, Pendragon, etc., etc.
DESIGNED FOR FIRST-CLASS HOUSES ONLY.

The attention of first-class professionals is called to the above announcement.

Communications addressed care KLAW AND ERLANGER, 25 West 28th Street, will reach
THOS. E. McGRATH, Manager.

OPPORTUNITY.

WANTED.

A FIRST-CLASS PLAY, STAR OR ATTRACTION

for a term of years. Have ample capital, experience, and facilities for properly promoting same.

Address in strictest confidence,

GEORGE HILTON,
1180 Broadway, New York.

WANTED.
PLAY
On Royalty

Having a complete line of printing. Address

A. R. WILDER,
Birmingham, Ala.

IMPORTANT NOTICE TO MANAGERS.

JAS. R. ADAMS,
THE CLEVER AND EMPLOYER OF STARS,
closes his second season with J. K. and E. Country Circus Co. April 9, and is re-engaged with his wife, Miss BECKEY TAYLOR, by the Bates Bros. for their Pantomime Co. to appear in his own version of
HUMPTY DUMPTY.

OPERA CHAIRS, HALL SETTEES, LODGE FURNITURE.
ANDREWS-DEMAREST SEATING CO.,
100 East 16th St., New York.

PLAY BOOKS
PHOTOGRAPHS
POPULAR SONGS

WE SUPPLY ALL PLAYS THAT HAVE BEEN PRINTED IN AMERICA OR EUROPE, 15c. and 25c. each.

WE SUPPLY ALL PHOTOGRAPHS OF ACTORS, ACTRESSES, MANAGERS, DRAMATISTS, AND ALL OTHER THEATRICAL CELEBRITIES. Cabinets, 35c. each; $3.50 per dozen. Panels, $1.50 each; $16 per dozen. Foreign photographs, special prices, on application.

WE SUPPLY ALL POPULAR SONGS. SEND FOR ANY PRINTED SONG SUNG ON THE VAUDEVILLE STAGE OF NEW YORK, LONDON OR PARIS, 40 CENTS EACH, $4.50 A DOZEN.

WE SUPPLY ALL BOOKS RELATING TO MUSIC AND THE DRAMA.

Catalogues on Application.

Cash must accompany each order. Remittances should be made by cheque, post-office or express money order or registered letter, payable to THE NEW YORK DRAMATIC MIRROR. No Plays, Photographs, Music, or Books exchanged. No goods sent C. O. D. No goods sent subject to return. We are not responsible for money or books sent by mail unless registered. Always state amount of money inclosed with your orders, and give full titles of Plays or Songs wanted.

Correspondence solicited. Additional information cheerfully given. Stamp must be enclosed with all communications requiring reply, and with all applications for catalogues. Address all communications to

SUPPLY DEPARTMENT,
New York Dramatic Mirror,
1432 Broadway, New York.

WARNING!

Any infringement on the rights of E. VON KILANYI in and to the machinery, lights, effects, costumes, painting and creative distinction of the Kilanyi Living Pictures will be instantly prosecuted according to law.

HOWE & HUMMEL, } Attorneys for Kilanyi's Living Pictures.
A. J. DITTENHOEFER, }

STEWART ALLEN
STAGE MANAGER
SEASON 1893-94.
Re-engaged for Season 1894-95.
Open for Spring or Summer Engagement.
Permanent address PETELER HOTEL,
125th St. and Lexington Ave.,
New York City.

OLIVE GATES
LEADS.
PATTI ROSA COMPANY.
Address Mirror.

ELVIRA FRENCELLI
Prima Donna Soprano, Comic Opera, or Musical Comedy. 47 West 29th St., New York.

Alice Johnson
PRIMA DONNA COMIC OPERA.
Address Mirror.

Una D'Moire
Ingenue or Soubrette. New York engagement only.

Louise L'Estrange
Old Women, Shakespearean repertoire. Lotta Co.

THE SCENIC PAINTERS.

At the last meeting of the American Society of Scenic Painters, Frank King was elected a brother brush; and was vested with the grip and pass-word, and he will henceforth use a tint in painting foliage that is a secret in this order.

Richard Marston alone is making the designs and models for the scenery of Mr. Crane's production of The Merry Wives of Windsor, and not Captain Alfred Thompson as reported.

Harry Birnes has just completed a handsome drop curtain, which was exhibited to a favored few, previously to being shipped West.

Elmer Smart and James Fox are busily engaged upon the production of Joan of Arc for the Columbia College Musical Society.

The Scenic Society has secured rooms on Broadway near Thirtieth Street, which they will soon have fitted up and where they will be at home to their friends. Applications for membership are coming in from every direction.

John H. Young and his committee are making the preliminary arrangements for the regular annual outing of the society for some time in May. It promises to eclipse all former events.

Frank Ratter has just returned from the Blue Grass region, where he has been making sketches for a coming production.

The friends of the well-known artist, Louis Young, will be pleased to learn that he has entirely recovered from the effects of his mishap, which occurred while running with the hose cart of the Pelhamville Volunteer Fire Department, of which he is a prominent member and an efficient officer. He is associated with his brother, John H. Young, whose studio is at the Broadway Theatre, and when not engaged in painting scenery he is on the look-out for fires.

GOSSIP.

Ward and Brown, the character change artists, have closed with the John T. Griffin Vaudeville and Specialty company.

Allen May, the baritone, contemplates a four weeks' engagement in New Orleans, after his three months' engagement at Herrmann's Theatre, with San Francisco to follow.

Troja Grismold, who has been identified for three seasons with Henderson's Extravaganzas, has closed with that company, and is now in New York.

The Four Nelson Sisters are with the City Sports company.

The Diamantine Dancers are once more in town.

Flora, the clever wire-walker, has signed to go with the Barnum show.

LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

App, George	Gaines, Thomas	Nelson, Ruth
Atherton, Douglas	Greer, Julian	North, Wilfred
Arthur, Julia	Goodrich, Eugene A	Newark, Marion
Arnold, Alice	Goldie, Beatrice	Newham, Rose
Averill, Percy	Gardner, Chas A.	Nares, F H.
Alter, Lottie	Grubbs, Stevens A.	O'Brien, J. P.
Avalco, Charles	Howard, Harold	Ogston, Frank F.
Appleton, Geo. J.	Hill, Barton	Odell, S. M.
Arthur, Paul	Hanchett, David	Ohrenstein, A. M.
Bendet, E C.	Harkins, William	Polk, J. B.
Bodlo, Orton	Hallam, Henry	Patton, J. F.
Backus, Fred	Henderson, G. F.	Paulding, Frederick
Butler, Mrs. Chas	Harrington, Nettie	Percy, Robert
Bryton, Georgia	Hart, E. O.	Paulo, Edward
Brien, J. F	Hanchett, Julia	Purdy, G. W
Barry, Helen	Heuches, J. A.	Perry, Thomas R
Burbidge, C. J.	Hoeye, Louise	Potter, Cora N.
Brown, W. H. S.	Hasbrouck, Geo T.	Pryor, Cora
Butler, Alice	Hopkins, Irvin	Poncefort, Mrs. Geo
Broughton, Marie	Hartwell, E. V.	Parker, N. V.
Bellaire, Clarence	Hawthorne, Carrie	Paulding, Miss M.
Belgarde, Adele	Hanson, E. J.	Paulton, Edward A.
Butler, Juline F.	Holt, Clarence E.	Phillips, J. H.
Barry, Frank	Hanley, Lawrence	Quimby, J. K.
Biancitori, Alfredo	Hanlon, Toma.	Reed, T. A.
Banks, Maud	Hamilton, Ben B	Randolph, Eva
Bruhler, H. Coulter	Henley, E. J.	Robertson, Mrs. Fred. V.
Burns, Kate	Hamlon, Raimond	Rail, Charlie
Brooks, Walter	Heath, George	Roscoe, C. M.
Buttera, Frank W.	Hamilton, Ruth	Rose, Frank
Barker, Mary	Harvey, Barry	Rice, C. W.
Buchanan, Rita	Hale, John S	Rawson, S. J.
Bradley, Leonora	Bertz, Will H.	Robinson, George K.
Barbara, Sig.	Hall, J. D.	Rockwell, Florence
Campbell, E. F.	Higgins, O. K.	Ross, John
Courtaine, Harry	Hodges, Mrs. W. C	Rice, Edith
Clifton, Geo	Hoey, Mrs. John	Redmond, Frank I
Connell, Frank	Jackson, George H.	Ryer, Geo. W
Coulter, Frazer	Jennett, Fred. W.	Radcliffe, Minnie
Colefair, E. H.	Jones, Frank	Rich, Queenie
Courvoisier, P. F.	Johnson, G. D.	Ramsden, McKee
Coote, Charles	Jewel, F. A.	Rhobe, Geo.
Clifford, Edward	Johnson, Carroll	Roach, James C.
Cozzy, Mr	Judge, O. B.	Bench, Ruth
Carleton, Bertha	Juhse, Albert	Rising, Will
Clark, J. A.	Jones, Dick	Rosenbaum, W. H.
Carr, Frank B.	Kellogg, Frank A.	Russell, Ida
Corbett, Harry K.	Kelso, Miss M	Riversdale, Mrs. Florence
Cassell, Julia	King, Emmet C.	Reifferth, Jennie
Cleves, Lillian	Kendall, Ezra	Reynolds, Wm.
Creighton, Bertha	King, Maude	Small, Frank A.
Cameron, Josephine	Kyle, Claude	Sinclair, Lillian
Church, Lottie	Keogh, Geo F.	Sterling, Harry
Campbell, Alice	Kelly, John W.	Stanton, Josephine
Cameron, Mrs. Ned	King, Arthur	Smythe, Birdie
Coote, Bert	Kirkland, Mrs. Hardee	Sitgreaves, Beverly
Chazette, Jules	Keogh, Thomas J.	Strakosch, Edgar
Craven, Walter	Kenney, Stella	Sully, Daniel
Conyers, Joseph P.	Knowlton, Inez	Standish, Harry
Campeau, Frank	Kelly, Irving W.	Shotwell, Marie
Cummings, Ralph	Lyle, Rose	Stanwood, C.
Calef, Harry	Le Duc, Mr.	Scammon, Walter S
Campbell, C. J.	Lindley, John W.	Shirley, Madeline
Challenger, Bessie	Leslie, Helen	Smith, John P.
Carleton, Calice	Leane, Josie	Stg. Mgr Paymaster Co.
Coghlan, Charles	Lewis, Thomas	Shepard, Burt
Clarke, H. S.	Lamb, Richard	Spitz, Mr.
Carlton, Arthur	Leonzo Brothers	Stille, John
Clark, Al.	Lambert, Edith	Sothern, Irene
Curtis, M. B.	Leach, Steve	Silliman, John H
Clay, Celia	Lotta, Miss	Stevens, W.
Dowling, Joseph	Logan, Geo. W	Suits, Annie
De Berger, Emma	Lightwood H. H.	Sheehan, Billy
Delmore and Gilson	Lashelle, Katie	Stockwell, Polly
De Lacey, Fannie	Lewis, Joe	Smith, Matt
Dunn, Arthur	Leighton, Harry	Stockwell, R. E
Dana, Kathryn	Langdon, Adah F.	Schroder, Fanna
Denison, Mildred	Lawrence, Walter	Spencer, Alexander
Belasco, Pierre	Magni, Miss	Tanner, Cora
Darling, Belle	Melville, Frederick	Thomas, Hilda
Danley, A. N.	McDonald, Geo	Teal, Ben
Dempsey, Thomas	Mittenthal, Aubrey	Thompson, Geo W.
Doughty, Henry	Mulholland, John	Thompson, David
Dawes, Gertrude	Mgr. Greenwood Opera Co.	Towell, J H.
Davis, H. E.	McCarren, Mr.	Taylor, J. C
Deming, Dorothy	Mayo, Frank	Taber, Robert
De Vernon, Frank	Marth, Nellie	Tillotson, Mrs. A B
De Lesse, H.	Marc, Suzanne	Turner, Carrie
Davis, Marie	Macnichol, W.	Tuomey, Kate
Don, D. L.	Music, Fred	Curt, Kate
D'Alsan, Prof.	Mendee, Paul	Vroom, Edward
Dunn, S. W	Monroe, L.	Vance, Clay T.
Dallas, Mervyn	Murphy, M. T	Vernon, Anita
Desent, Burg	Mgr Blumenberg Concert Co	Van Osten, Bessie
Durham, J. T	McDonald, James	Van Doren, Cecil
Eustace, Jennie	Mortimer, Miss E.	Vance, Geo. G.
Emmet, J. K.	Moore, Laura	Vining, Charles A.
Evans, Lizzie	Montgomery, Jas A.	Warren, Arthur
Earle, Arthur	Mayhem, Ed E.	Wilson, W. H. J
Emerson, Frank M	Marteau, Henri	Walker, Walter J.
Evans, Tellula	Mgr. Night's Frolic Co.	Williams, Minnie
Berry, Edwin	McConnell, J. W	Ward, Emma
Freer, Randall W.	Morse, Mrs. Woolson	Wright, Stephen
Findlay, John	Morton, Drew	Willard, Rouse
Foster, Mrs. Ella	McDermott, M.	Ward, Lillian
Fort, Clint G.	Mantell, R. B.	Wilson, F. E.
Foster, Ella	Max, John	Woodward, Harry
Frawley, T. D.	Mertens, William	Woodward, George
Freeman, W. W.	Martin, John H.	Weston Mr.
Fermo, C. O.	Murphy, Fitzgerald	West, J. T.
Fumin, Annie	Murray, Dominick	Winnett, Mrs. T H
Forrest, Gad	Moore, Raymon	Wainwright, Marie
Farren, Owen	Murray and David	Wise, Geo T.
Fuller, Jane	Mawson, Ed R.	Walters, Fred.
Granger, Maud	Mgr. Laughing Gas Co.	Willing, Mrs A
Gilbert, Wade	Merkell, N. A.	Wagenhals and Kemper
Gray and Stevens	Mueller, Clara F.	Wentworth, Edw.
Grobe, Miss	McDonald, Timothy J.	Warnold, D.
Grey, Ada	Melbourne, Lillian	Warde, Frederick
Grace, Edward	Mgr. Duff Opera Co.	Williams, Frank
Griffith, John	Mortimer, Chas.	Wilbur, Walter G.
Gunn, Cud	Natalie, Louise	Wood, W. S
Gilson, George B.		Young, Cyril
Gran, Robert		Zanzic
Goutout, Bert		
Graul, Minne		
Gibbs, Harry		
Gaylor, Frank C.		
Graham, S. E.		
Greene, Chas H.		

CORRESPONDENTS WANTED for dramatic paper, everywhere; send stamp. Address "Amusement," Milwaukee Ave. and Division St., Chicago.

NEW YORK THEATRES.

STANDARD THEATRE
J. M. Hill, - - - Manager
Last Four Weeks.
Matinees Wednesday and Saturday.
THE KING LAUGH-MAKER.
CHARLEY'S AUNT
By Brandon Thomas.
CROWDED ALWAYS.
Evenings at 8:30. Matinees at 2:15

CASINO
Broadway and 39th Street.
Evenings 8:15 Saturday Matinee 2
CAMARY AND LEDERER, Lessees and Managers.
The Greatest Comic Opera Hit on Record.
Lillian Russell
OPERA COMIQUE ORGANIZATION in
GIROFLE-GIROFLA

STAR THEATRE
Broadway and 13th Street.
Every evening at 8:15. Saturday afternoon at 2
TWO WEEKS ONLY.
Mr. and Mrs. KENDAL
In PINERO'S Drama.
The Second Mrs. Tanqueray.

GARDEN THEATRE
A. M. Palmer, - - Sole Manager
Evenings at 8:15. Wed. and Sat. Matinees.
RICE'S SURPRISE PARTY.
In Barnet and Pfluger's Fascinating Extravaganza
SECOND EDITION. ALL NEW **1492**
Kilanyi's Living Pictures at 10.
30th Performance, Souvenirs, April 23.

PALMER'S THEATRE
Evenings 8:15. Matinee Saturday Only.
IMMENSE HIT. THIRD MONTH.
MR. JOHN DREW
AND HIS AMERICAN COMPANY.
Under the management of Charles Frohman,
IN THE GREATEST SUCCESS,
THE BUTTERFLIES
By Henry Guy Carleton.

EMPIRE THEATRE
Broadway and Fortieth Street.
Evenings at 8:15. Matinees Wed. and Sat. at 2.
FOURTH MONTH.
CROWDED NIGHTS. PACKED MATINEES.
THE GREAT DRAMATIC TRIUMPH.
Sydney Grundy's Play.
SOWING THE WIND.

BROADWAY THEATRE
Mr. T. H. Fuller, - - - Manager
Handsomest and safest theatre in the world.
Evenings at 8. Saturday Matinee at 2.
D'OYLY CARTE'S LONDON OPERA CO.
In a gorgeous production of
GILBERT AND SULLIVAN'S
LATEST SUCCESS,
UTOPIA, LIMITED.

GRAND OPERA HOUSE
Twenty-third Street and Eighth Avenue.
Evening at 8 Matinee Saturday at 2.
Farewell performances of
FANNY DAVENPORT
Supported by
MELBOURNE McDOWELL.
Tues., Wed., Thurs., Fri., and Sat. Matinee.
CLEOPATRA
Saturday Night, LA TOSCA.
Next Week—BRASS MONKEY

AMERICAN THEATRE
Mr. T. H. French, - - Manager
Evenings at 8:15. Saturday Matinee at 2.
Prices: 25c., 50c., 75c., $1. No Higher.
Peter F. Dailey - A Country Sport

IMPERIAL MUSIC HALL
Broadway and 29th Street.
Matinee Monday, Thursday and Saturday
BURLESQUE, BALLET AND VAUDEVILLE.
The Brilliant Burlesque.
DON JUAN
JENNIE JOYCE as DON JUAN.

FIFTH AVENUE THEATRE
H. C. Miner, - - Proprietor
Every Evening at 8:15. Saturday Matinee at 2.
LAST WEEK.
CARL AND THEODOR ROSENFELD'S
Great Laugh Maker,
LOVE'S EXTREMES.

E. E. JACOBS' THEATRE
Third Avenue, corner 31st Street
Matinees Monday, Thursday and Saturday.
LITT AND DAVIS'
A NUTMEG MATCH
Next Week—PAUL KAUVAR.

PROFESSIONAL CARDS.

MISS MAUD ELMORE
ENTIRE LEAD.
WITH SIR AUGUSTUS HARRIS'
LIFE OF PLEASURE COMPANY.
Address New York and London, care Law's Exchange. Cable address, Eromle Fellow, London.

EDWARD L. BLOOM
My Engagement with HERRMANN The GREAT Terminates April 7.
OPEN FOR OFFERS FOR THIS AND NEXT SEASON.
Address all communications in care THE DRAMATIC MIRROR.

Branch O'Brien
MANAGER OR AGENT.
CAN BE ENGAGED FOR BALANCE OF SEASON.
Address 1305 Euclid Avenue, Cleveland, Ohio.

AT LIBERTY FOR SEASON 1894-95.
The DeForeests
EXCLUSIVE WHIRLWIND DANCERS.
Address care Evans and Hoey's Parlor Match Co.

THE WINNETT Amusement Exchange.
Representing theatres and attractions. Plays for sale on royalty, and written to order. Companies organized, routed and booked. Desk room for managers. $20,000 to invest by the Amusement Syndicate Company in first-class theatrical enterprises.
F. B. WINNETT, Manager, 47 West 28th Street, New York City.

Frank Dayton
AT LIBERTY FOR NEXT SEASON.
Address care Mirror.

Anna Boyd
DISENGAGED.
Address 25 West 30th Street, city.

NEW YORK THEATRES.

LYCEUM THEATRE
4th Avenue and 23d St.
Daniel Frohman, - - Manager
Evenings at 8:30. Matinees Thur. and Sat. at 2.
PINERO'S CHARMING COMEDY,
THE AMAZONS
Preceded by
A SHEEP IN WOLF'S CLOTHING,
On Monday, Tuesday and Wednesday at 8:30 and at both Matinees of this week.

14TH STREET THEATRE New York City.
ALL TIME OPEN Beginning MAY 7.
First-class attractions only address
A. WEBER GOETTHEIT, Manager

KOSTER & BIAL'S
Thirty-fourth Street, West of Broadway.
MAGGIE CLINE,
JACQUES ISAACS,
THE WILMOTS,
ARMAND 'ARY,
BESSIE BONEHILL
Every Sunday Grand Concert.

BIJOU'S
WALTER SANFORD, - Lessee and Manager
FILLED NIGHTLY.
Prices: 15, 25, 35, 50 and 75 cents.
Week of April 2.
LOST IN NEW YORK

TONY PASTOR'S THEATRE
Fourteenth Street.
TONY PASTOR'S NEW SHOW
Lottie Gibson, Hacker and Lester, the Montanas Mystery, Astarte, Pollie Holmes, Frank H. White and Lillian Granger, Pat J. Ricks, the McCarthys, Mason and Cord, Prof. Morley.

BIJOU THEATRE
J. Wesley Rosenquest, - - Manager
SECOND AND LAST WEEK.
MAMIE JANSEN
In McDonough's Successful Farce.
PELMONICO'S AT SIX
Next week—First New York production, THE SLEEPWALKER.

Wanted.
Cash and Security or Bonds for $30,000 (to guarantee ten years lease), will secure half interest in NEW Theatre in one of the largest cities.
This is an opportunity seldom offered, and will bear the strictest investigation. Those meaning business will address for further particulars, INVESTMENT, care of MIRROR.

BROOKLYN THEATRES.

AMPHION THEATRE
Bedford Avenue, near Broadway
EDWIN KNOWLES, - Sole Proprietor and Manager
Wednesday—Matinees—Saturday.
KIMBALL OPERA COMIQUE COMPANY
Headed by the Peerless Comedienne,
CORINNE
In the new burlesque opera bouffe,
HENDRICK HUDSON
Next Week—A Temperance Town.

COLUMBIA THEATRE
Washington and Tillary Streets.
EDWIN KNOWLES AND CO., - Proprietors
(Edwin Knowles, Daniel Frohman and Al. Haymen)
Matinee Saturday only.
RETURN ENGAGEMENT.
MR. E. H. SOTHERN
And Company in the Popular Comedy,
LORD CHUMLEY
Next Week—Howard Athenaum Specialty Co.

EMPIRE THEATRE
WALTER SANFORD, - Lessee and Manager
Prices: 15c., 25c., 35c., and 50c.
467 Good Reserved Seats at 25c
MR. and MRS. OLIVER BYRON
in
THE PLUNGER

GRAND OPERA HOUSE
"Popular with the People."
WALLACE McCREDMOND, Lessee and Manager
WEEK OF APRIL 2.
BILLY BARRY in THE RISING GENERATION

THE NEW GAIETY
Smith and Livingston Streets.
Under the direction of
E. C. Kennedy, R. M. Gulick & Co.
WEEK APRIL 2.
Matinees Thursday and Saturday.
Darkest Russia

COL. SINN'S NEW PARK THEATRE
The Leading and the Elite Theatre of Brooklyn.
COL. WM. E. AND MR. W. L. SINN, - Proprietors
This Week. Matinees Wednesday and Saturday.
CRUST OF SOCIETY

PROFESSIONAL CARDS.

FRANK NORCROSS Jane Co.
Charles Shackleton.

FRED MOWER Jane Co.
Michael Kershaw.

AUGUSTUS BALFOUR Jane Co.
William Tipson.

FRANK FRAYNE, JR. Jane Co.
Mr. Pigton.

FRANKIE GORDON Jane Co.
Claude.

PAULINE DAVIDSON Jane Co.
Mrs. Chadwick.

MINNIE DORR Jane Co.
Lucy Norton.

MRS. FRED. MOWER Jane Co.
Mrs. Pigton

BERNICE NORCROSS Jane Co.
Understudy Jane.

GEO. L. SMITH Jane Co.
Business Manager.

MAMIE JOHNSTONE Jane Co.
Jane.

Mr. Marshall P. Wilder
Permanent address care New York P. O.

Albert Anderson
Musical Director. At liberty. Address Empire.

Arthur Tileston
Character Comedian. At liberty. Address Empire.

Alice Evans
Engr. Hoyt's Texas Steer 1893.

Alfred Young
Chief Assistant Ass. of Dramatic Arts, 19 W. 24th St.

Alice Hosmer
At Liberty. Address 39 W. 11th St., N. Y.

Amy Lee
Kitty in Paddy O'Hoyd.

Berenice Belknap
Engaged for Isaac Marcosson Co. Permanent.

Catherine Linyard
Prima Donna Soprano. Address 27th Ave., Bklyn.

C. T. Dazey
Author of In Old Kentucky, etc. 24 W. 24th St., N. Y.

Edward E. Kidder
Dramatic Author. 220 E. 15th Street.

Ernest Bartram
At Liberty. Agassiz 1272. 1124 st., Philadelphia, Pa.

OUT OF TOWN THEATRES.

Bath, Me.
ALAMEDA OPERA HOUSE.
Only theatre in the city. Ground floor. Seating capacity, 800. Stage, 40x50. Steam heat, gas and electric light. Population of Bath, 11,000.
H. H. DONNELL, Manager.

Montgomery, Ala.
MONTGOMERY THEATRE.
Under new management beginning June 1 for season 1894-95. For dates, etc., address
S. E. HIRSCHER and BROTHER, Managers,
21 Dexter Avenue, Montgomery, Ala.

Montgomery, Ala.
FOR DATES, Etc.,
Address
G. F. McDONALD
Montgomery, Ala.

Middletown, Conn.
RAGGOUGH OPERA HOUSE.
UNDER SAME ROOF AS RAGGOUGH HOTEL.
Fully stocked with scenery, and house now thoroughly renovated and redecorated.
Seating capacity, 1,200.
NOW RENTED TO SEASON.
A. H. COLEGROVE.

Niagara Falls, N. Y.
FOSTER'S CIRCUIT.
PARK THEATRE, Niagara Falls, N. Y. Best one night stand in the state. Remodeled and being improved.
NEW GRAND OPERA HOUSE, Albion, N. Y. A Positive Success. H. A. FOSTER, Manager. Also booking for Holley, Medina, Lockport and St. Catharines, Ont.
H. A. FOSTER, Niagara Falls, N. Y.

Owensboro, Ky.
NEW TEMPLE THEATRE.
NOW BOOKING FOR SEASON OF 1894-95
Good open time in March, April and May.
JAS. J. SWEENEY, Manager.

PROFESSIONAL CARDS.

Eugene Sweetland
Title role. Dr. Hill Co. (Eastern).

Edward Grace
Dr. Hill (Southern) Co. En Route

Ellen Vockey
Leads, Emotional and Juvenile. 230 W. 23d St.

Evelyn Temple
Leads with Charles Loder's Co., 1894.

Fanny Denham Rouse
As Mrs. Gillibrand in An Arabian Night. Belle Archer Co.

Fannie Gonzalez
Jefferson, Klaw and Erlanger's Country Circus 1893-94.

Harold Grahame
Leading heavy. Ulla Akerstrom season 1893-94.

Harry Hilton
English and German Ballads. Charles Loder's Co. En route

Hollis Alexander
Characters and Comedy. Craigen-Pendleton 1894.

Henry Burkhardt
Leading Man. Black Crook. Season 1893-4.

Henry Lynn
Treasurer. Opera House.

H. E. Hickox
Treasurer Chas. A. Loder's Co. What Happened to Jones.

Harry G. Carleton
Sole Owner of The Old Left Behind Co.

Isora Dolores and Neleta
H. G. Carleton, Mgr. Ella I. Conroy, Director, en tour.

Inez Knowlton
Heavy or Juvenile. Craigen-Pudding Co. Address Empire.

J. K. Adams
Baritone. At Liberty. Address 39 W. 11th St., N. Y.

Jewett
Magician. Permanent address, Hartford, Conn.

John W. Hornor
Light Comedy and Juvenile. Opera Houses.

Lottie Hyde
Soubrette, Comedy and Comic Opera. At liberty.

Lisle Leigh
Leading. At liberty. Address this office.

Leonard Boyne
Permanent address, Alcazar Theatre, N. Y.

Miss Lee Jarvis
At liberty. Anything. 210 West 23d St., N. Y.

Mrs. J. L. Morgan
Prima Donna. Black Crook. Season 1893-4.

Margaret Gonzalez
Prima Donna. Comedy or Comic Opera. 423 E. 12th St.

Mlle. Elisa Saracco
Premiere Danseuse and Pantomimist. Black Crook.

Miss Leontine Morgan
Premiere Soubrette. Black Crook. Season 1893-4.

Miss Lucy Schuldt
Emotional Leads or Soubrette. At liberty. Newark, N. J.

Miss Hope Ross
Disengaged 24 Sept. 1894.

Nina Bertini-Humphrys
Prima Donna Soprano. Disengaged. 67 E. 124th St.

Robert Gordon
Leads. Charles Hoyt's Police of Texas.

Sidney H. Solomon
Treasurer or Advance, each Season.

Tom Browne
(The Wiggins). Address Lee's Ex., London, Eng.

Thomas J. Lawrence
Address Shrewsbury Park, New York.

Victor De Lacey
Tenor, Light Baritone. Summer Op. Lewiston, Me.

Virginia Marlowe
Charles Frohman's Lost Paradise Co.

Wm. S Gill
Comedian. Twelve characters a specialty. Season

Watty Hydes
Musical Director Comic. Address, 350 W. 43d St., N. Y.

Zeph Goudreault
Duff's Real Estate Co. Planters are scarce.

MARIE GREENWOOD
AT LIBERTY
For Prima Donna roles, Summer Opera. Handsome personal wardrobe.
67 East 18th Street, Chicago, Ill.

PROFESSIONAL CARDS.

HAROLD C. BLAKE
TENOR.
FRANCIS WILSON OPERA CO.
SEASON 1892-93, '93-94.
Invites Offers for Next Season.
AT LIBERTY MAY 26.

ADDRESS AS ABOVE.

R. D. MACLEAN
Address:
"WILD GOOSE FARM." SHEPHERDSTOWN, W. VA.

Augustus MacLean
with
R. D. MACLEAN SEASON 1894-95.
Address Shepherd Stock Farm, Shepherdstown, W. Va.

BERT COOTE
COMEDIAN.
AT LIBERTY AFTER APRIL 7.
42 College Place, Chicago, Ill.

MAX MILLER
GERMAN COMEDIAN.
AT LIBERTY
Four Seasons with THE DAZZLER. Address care this office.

JESSA HATCHER
AT LIBERTY.
Comic Opera, Prima Donna, or Burlesque.
Four Seasons with THE DAZZLER. Address care this office.

QUEENIE VASSAR
AT LIBERTY.
1893 Broadway.

MAX HIRSCHFELD
MUSICAL DIRECTOR AND COMPOSER.
AT LIBERTY after March 31.
Address this office.

J. H. BRADBURY
ECCENTRICIAN.
AT LIBERTY - - Season 1894-95.
Address care this office.

LANSING ROWAN
Miss LANSING ROWAN easily carries off the honors as Mrs. Burton. She is an unusually pretty woman, with a tall, graceful figure and carriage. Her acting is equal to her face and figure.—EVENING POST, Louisville, Ky.
NOW RESTING IN MR. HILL—Gardens.

OVERWHELMING SUCCESS OF
REXENNATTA
at the AMERICAN THEATRE in the EAST INDIAN SERIES. DANCE. Pronounced by Press and Public the most novel dancing and of the season.
Address "REXENNATTA," Room 10, 104 Broadway, New York.

J. W. SHANNON
THEATRICAL COMEDIES and STOCK MANAGER.
PLAYS REHEARSED. Plays Translated and Adapted from the French and German. PLAYS READ AND REVISED. Working Models for Scenery, and Designs for Costumes furnished at Moderate Cost.
Address 9 West 28th St., care E. E. ZIMMERMAN, New York.

PROFESSIONAL CARDS.

INEZ MECUSKER

SOPRANO.

Specially engaged with SOUSA'S GREAT BAND for Grand Concert Tour to and from California Mid Winter Exposition.

NEXT SEASON

Beginning in August playing title role in John E. Powers's Operatic Comedy

THE PRIMA DONNA.

For time and terms address

THOMAS D. VAN GIESEN, care American Theatrical Exchange, 1180 Broadway, N. Y.

Estelle Clayton

Author of The Viking. Comic opera, to be produced by E. E. Rice season 1894. Clytie; or, The Runaway Match, three-act comedy, sold to Lotta. A quantity of new and original material in preparation. Address care ELISABETH MARBURY, Empire Theatre Building, N. Y.

FLORRIE WEST

With Eugene Tompkins' Black Crook Co.

FRANK COLTMAN

LIGHT COMEDY AND CHARACTER.

AT LIBERTY

Address Mirror.

Edw. S. Wentworth

LEADING TYPE ROLES.

Robin Hood with Robin Hood Opera Company, season 1893.

OPEN TO ENGAGEMENT FOR SUMMER 1894, AND SEASON 1894-5.

Address this office.

WM. WOLFF

COMEDIAN.

Address all communications to the SCHILLER THEATRE, CHICAGO, after May 1.

HARRY CORSON

CLARKE

Stage Director—New Lyceum Theatre, Denver, Col.

Mary Hampton

LEADS. ARISTOCRACY COMPANY.

Little Anna Laughlin

(The California Bantock)

The Most Intelligent Child Actress on the stage now playing "Eva," with Peter Jackson.

AT LIBERTY FOR NEXT SEASON.

Under the exclusive management of the

PACKARD DRAMATIC AND MUSICAL AGENCY,

47 West 28th Street.

Louise Beaudet

AT LIBERTY.

Address Mirror.

Adelaide Randall

AT LIBERTY SEASON 1894-95.

Also Invites Offers for Summer Season Comic Opera.

Address care John T. Kelly en route, or 119 West 35th Street New York.

WILLIAM FURST

Empire Theatre, New York.

M. B. CURTIS

SAM'L OF POSEN.

Address Lotos Club, 558 Fifth Avenue, New York.

LUCY DALY

OF DALY SISTERS.

Comedienne. With Lillian Russell.

"Fashion Ill." Casino.

« POWELL »

The Man of Mystery.

THE WORLD'S GREATEST GOLDEN WONDER.

B. A. MYERS, - - - - - - - MANAGER.

PROFESSIONAL CARDS.

J. ALDRICH LIBBEY

OPERATIC BARITONE.

His Great Song.

"THE SWEETEST MELODY."

A Big Success.

Season 1893-94 Hallen and Hart's Idea.

DAVID BELASCO

Address 19 West 44th Street, New York

MISS MABEL AMBER

LEADS.

Lyceum Theatre Stock Company, Denver Col.

Isabelle Evesson

Rosa Leigh in Rosedale, Star Theatre, New York.

E. W. Krackowizer

Fifteen years' experience in all round newspaper work.
Seasons 1891-92, 1892-93 Davidson Theatre, Milwaukee.
Seasons 1893-94, 1894-95 Julia Marlowe, en tour.

Wishes Engagement for June, July and August.

Address care Hollis Street Theatre, Boston.

SYDNEY BOOTH

ABROAD.

Sole owner of Adolphe Belot's dramas, La Femme de Feu and Elène.

Address care F. E. McKay, The Mirror or cable Boothshoe, Edlow, London.

James K. Hackett

STARRING

In THE PRIVATE SECRETARY, MIXED PICKLES, and the Charles Matthews Plays, under the direction of P. A. BOSTA. Permanent address, 110 West 104th Street, New York.

MINNIE BOWEN

LEADING WOMAN with MLLE. RHÉA.

Pauline and Marie Louise in Josephine, Paloma in The Queen of Chicle, Nichette and Olympe in Camille, Catherine in La Gironde, and Grace Rosebery in The New Magdalen.

MONA MORA

LEADING JUVENILES or INGÉNUES.

Address Mirror.

SELMA HERMAN

ILDA BARGSEY "Dolcet Remis." Season 1894

Bessie Bonehill

PLAYMATES

Under the management of PAUL BLEIM.

BERG AND KENNEDY

ALBERT BERG. ALFRED KENNEDY.

Plays Revised, Rewritten and Written to Order.

Room 6, Standard Theatre Building, New York.

KATHRINE CLEMMONS

STARRING IN

A Lady of Venice

Permanent address, Hoffman House, New York.

Blanche Chapman

COMEDIENNE—Late Prodigal Father Co.—DISENGAGED.

Address MRS FERNANDEZ.

GEORGE W. PARSONS

REPRESENTS FREE JOCULYN.

Address Empire Theatre and Mirror. GLOBAGE.

PROFESSIONAL CARDS.

N. Y. Address, American Theatrical Exchange, 1180 B'dway.

ROBERT DOWNING

"EDGEMORE."

GENERAL U. S.

R. A. BARNET

AUTHOR OF

1492.

PRESS PRO TEM. and TIMES.

WILSON BARRETT

Playing an extensive repertoire of high-class productions in America.

A New Hamlet.

Mr. George Seilhamer, the famous critic, writes in *Taggart's Times*: "Wilson Barrett's Hamlet will be the model for the future because it is intensely human."

Address care LOW'S EXCHANGE, 90 Broadway, New York

JOHN C. DIXON

Specially engaged for "Paul Cassio," REVIVAL "OLD LAVENDER." Mr. Harrigan's Theatre, New York.

MADAME NEUVILLE

AT LIBERTY.

Leading Heroine, Character Parts, etc.

62 Pacific Street, Brooklyn.

GUS PIXLEY

At Liberty after April 14.

Address 6 West 8th Street, N. Y.

AT LIBERTY.

MR. FREDERIC ORMONDE

Heavies, Juveniles, Light Comedy.

MISS GUSSIE GILL

Soubrettes, Ingenues.

Strong Singing, Dancing and Single Specialties. Address 9 Eustis Street, Boston, Mass.

GEO. W. ROBELING

LEADING COMEDIAN, Jarbeau Company.

Address this office or agents.

FRANCIS GAILLARD

AT LIBERTY—SEASON 1894-95.

Address Little Ferry, N. J.

AGNES PROCTER

LEADS. JEFFREYS LEWIS CO.

HERBERT E. SEARS

With THE WORLD Pacific Coast Tour. Address Mirror.

IKE BULL

(Not Sitting, but Hustling.)

With HOYT FOX, and his Novelties. Season 1893-94.

ROSE BECKETT, STAGE DANCER.

Teaches all the latest dances. Principal dancer and teacher Professional Women's League. All dances 627 West 30th street.

LOLA THORNE, Comedy and Character. | GRACE LOWER, Child Actress. Strong specialty. At Liberty 1894-95. Albaugh's Theatre, Washington, D. C.

PROFESSIONAL CARDS.

DRESSMAKING.

Stylish costumes for

STAGE AND STREET.

Perfect fit guaranteed. Reasonable terms. References: Aunt Louise Eldridge, Laura Biggar, Fanny Dubell, etc.

V. DE GREY, 827 4th Avenue, Bet. 19th and 20th Sts.

Note address.

MODJESKA

And

OTIS SKINNER

Supported by a COMPANY OF PLAYERS, Presenting the powerful modern drama,

MAGDA

From the German of Heimath, by [redacted]

Tour under direction FRANKL PERLEY and J. J. BUCKLEY.

DOROTHY DAFFRON

SERPENTINE DANCER

In Entirely New and Original Dances.

FOUR SUPERB HAND-PAINTED COSTS.

Positively Finest Wardrobe Extant.

ENTIRELY NEW LIGHT EFFECTS.

Not to be equalled by any other artist in this country.

OUR OWN MECHANICAL DEVICES

Carried complete, consisting of Black Scene, Stereopticons, Side Lights, etc. Have also special three-sheet. Engagements solicited from first-class places of amusement throughout the country. Engagements accepted from combinations who wish to strengthen for one or more weeks. Address

W. H. CHISHOLM, Manager. Care Mirror.

Ezra Kendall

[redacted]

Wm. Sellery

BARITONE. JARBEAU CO.

FIFTH SEASON.

Address en route.

MABEL PAIGE

STARRING

under the management of H. A. HOGGSLEY.

Permanent address ROANOKE, Va.

BENSON H. PIERCE

LEADING MAN.

RHEA CO. 1893, 1894.

Address Mirror.

THE COQUETTE.

PATTI ROSA

BILLY VARDEN. MISS DIXIE.

WILL O. WHEELER, Manager.

HELEN MAR

AT LIBERTY.

Address care of Chicago Opera House.

JOHN PEACHEY

"CHARLEY"—1894.

Garden Theatre.

Address Low's Exchange, 90 Broadway.

VALERIE BERGERE

Leads or Heavies.

Address Mirror.

ROBERT A. FISK

AT LIBERTY

Character, Low Comedy—Stock or Opera preferred. LITTLE HAZEL—Child's parts.

Address Mirror.

FRANK M. KENDRICK,

WITH JULIA MARLOWE.

Address this office or agents.

JULIA HANCHETT

Leading or Leading Heavies. Address Mirror.

PROFESSIONAL CARDS.

A Successful Duo Since 1880.

LEIA DELORME

[redacted]

FRED. WILSON

[redacted]

With strong specialty. Season 1893-94 Night Owls Co. Address this office.

"Delmore and Wilson, a team of comedians of the first class, kept the audience in convulsions of laughter. They are deserving performers, and would do well in farce-comedy."—BALTIMORE AMERICAN, Feb. 20, 1894.

MISS MARBURY

Representing the Leading Dramatists of the World.

Manuscripts placed, contracts drawn, orders secured, royalties collected and promptly remitted. New material now on hand.

COMEDIES, SPECTACLES, DRAMAS, FARCES, and COMIC OPERAS

Address Rooms 18, 19 and 20, Empire Theatre Building, New York.

KATHERINE MACNEILL

CONTRALTO.

Late Tavary Opera Co.

AT LIBERTY

FOR SUMMER OPERA.

Address 32 West 28th Street.

Martha Russell

LEADING WOMAN.

Permanent address, DRAMATIC MIRROR.

JOSEPHA CROWELL

with HERRMANN AND ARTHUR.

THE GOVERNESS, THE SYNDICATE, OUR ANGEL, DAD'S GIRL, THE REFEREE, THE CLIPPER, MISS MINUETTE, ETC

EDWARD J. SWARTZ, Dramatist.

49 South Third Street, Philadelphia, Pa.

MADGE LESSING

AT LIBERTY FOR SEASON 1894-95.

For Comic Opera, Burlesque or Musical Comedy.

Address 62 E. 11th St., N. Y.

Helen Lamont

Prima Donna Soprano. DISENGAGED.

Comic Opera or Comedy.

Invites offers for Summer Opera.

Address Mirror.

GEO. A. BAKER

Producer and Manager

GRAND OPERA COMPANY.

Permanent address, Gananda, N. Y. or as per route.

O. B. JUDGE

WHO desires engagement this season, as assistant treasurer or in advance? Have valuable list of new advertising ideas, paints posting—and still write shorthand.

JENNY DICKERSON

SOUBRETTE.

Late Carl Rosa Co., England.

Invites offers for Grand and Comic Opera, also Vaudeville.

Address Low's Exchange, 90 Broadway, New York.

C. J. CAMPBELL

TERROR.

DISENGAGED. Address Queens.

Marie Knight

Late of Primrose' Theatre Minstrels.

Invites offers for Juvenile and Ingenue.

Address Low's Exchange, 90 Broadway, New York.

FRANK DUMONT

Dramatist, and Plays Booked.

Address this office.

GORDON EMMONS.

Actor and Manager. Address Mirror.

PROFESSIONAL CARDS.

MISS CRAIGEN and MR. PAULDING

[redacted]

KANSAS CITY JOURNAL, March 27th:—Miss Craigen, supported by Mr. Edward E. Rice and Mr. Paulding, appeared at the Grand Opera House last night in a piece that combines the comic. The complete absorption of the personality of Mr. Paulding in the garden, gaze and fascinating melancholy of the character, places him as the foremost leader of the present day, while the interpretation of the character played by Miss Craigen is a revelation in the very true picture of Juliet's bridding love, deep passion and desperate resolve. She is the embodiment of passion, that is strong yet pure, trusting yet knowing of the unrighteousness of lovers. But it is not in the love scenes that Miss Craigen gives evidence of her correct interpretation of Shakespeare's Juliet. This is but the setting that enhances the true picture which comes forth in the intensity of her passion as shown in the two final acts. If Mr. Paulding is a perfect Romeo he has a fitting companion in Miss Craigen's Juliet.

J. W. T. WEAVER

(EDGAR WEIR.)

With Richard Mansfield. Season 1893-94.

Blanche L. Weaver

Address all communications care Charles T. Vincent, Box 105, Glen Cove, L. I.

CLARA HUNTER

JUVENILE BUSINESS.

Spring season with CHESTON CLARK. Invites offers for next season. Address Mirror.

MAY DURYEA

The Princess Nicotine.

Casino, New York.

JOSEPHINE MORSE

Late Leading Lady with Osmond Tearle, England. Invites offers for Shakespearean and Modern Drama.

Address Low's Exchange, 90 Broadway, New York

AT LIBERTY.

HARRY H. DANA

JUVENILES AND LIGHT COMEDY.

Address Mirror.

BINGLEY FALES

Lead with Lisabel McKinnon. Care Mirror.

Beatrice Goldie

YOUNG GIRL PARTS.

Repertoire: Forty Grand and Comic Operas. Invites offers for Summer. Address Mirror.

MARY DAVIS

ORIGINAL Annie Martin in The Professor and Soubrette in Mixed Pickles.

AT LIBERTY. Address Mirror.

Geo. H. Jackson

COMEDY CHARACTER. Address care Mirror.

EDWARD SEE

AS

BEN GAY.

In TRIP TO CHINATOWN. Season 1893-94. Address all communications to Mrs. E. L. Fee London.

HORTENSE EUGENIA VAN ZILE

LEADING SOUBRETTE.

Ophelia, Desdemona, Violetta, Portheris, Constance, Hermione, Juliet, Rosalind, etc. Address this office.

JOSEPH CLARE

SOLE PROPRIETOR OF ALL HIS SUCCESSES.

First-Class Work. Reasonable Salary.

Staff, American Theatre, New York.

FANNY COHEN

AT LIBERTY. Soubrette and Ingenue. Children. Lost Paradise 1893-94. Address this office.

GEO. H. BRODERICK. ISABELLA BAKER. AT LIBERTY. 47 West 28th St.

The Giddy Gusher Papers

By MARY H. FISKE.

"The comic literature [illegible] with laughter, and [illegible] with tears."—Baltimore AMERICAN.

Red cloth binding, gilt lettered; octavo size.

By mail, post paid, 85 cents.

THE DRAMATIC MIRROR, 90 Broadway, New York.

Dramatic Mirror Binder

A handsome leather, gold lettered, binding to contain 26 numbers of THE MIRROR. Subscribers will find it the handiest, neatest, best method to preserve their copies.

75 cents. By mail 95 cents.

THE DRAMATIC MIRROR, 90 Broadway, New York.

ELOCUTION, ACTING, ETC.

STAGE DANCING

20 West 45th Street.

C. CONSTANTINE.

Dances "Up To Date."

Skirt, Serpentine, Toe, Character, Opera, Song-and-Dance, French Quadrille, taught quickly and in a manner to challenge competition.

High Kicking—front and back—the Backward Spell, Side Practice, Toe Practice. All novelties.

Twenty-one years' experience.

References: Roland Reed, Hoyt, Rice, N. Y.; Zimmerman and Nixon, Phila., and many others of high standing in the profession. Moderate terms.

Also from pupils: Helene, Bessie Clayton, Mabel Paige, Hattie Wells, Mabel Clark, Lillian, Helene Jerrell, Lole Therri, Little Ruby. Also references from Lole Fuller.

Alfred Ayres.

234 WEST 15TH STREET.

Instruction in elocution and the actor's art. Miss Alberta Gallatin, Adelaide Fitz-Allen, Miss Warren and many others are numbered among Mr. Ayres' pupils.

What I have written of late years for THE MIRROR, Werner's Magazine, the Clipper, etc., can now be had in book form, under the title: Acting and Actors, Elocution and Elocutionists. Price, handsomely bound, $1.25. New and much enlarged (fifth) edit. (367 pages), $1.75—really a new book. The Verbalist $1.00. Grammar Without a Master $1.00. The Hunter—new edition—$1. Examples of Elocution 60c. By post, prepaid, on receipt of price.

Mrs. HENRI DRAYTON

Preparatory lessons in

VOCAL AND INSTRUMENTAL MUSIC

128 PARK AVENUE,

(Between 60th and 61st Streets).

TERMS MODERATE.

☞ Refers by permission to Jessie Bartlett Davis.

EDDIE COLLYER

TEACHER OF STAGE DANCING,

46 Clinton Place, 8th St., near 5th Ave.

Engagements secured for all my pupils. Managers supplied with A No. 1 talent. Rehearsing The Entire Production.

STAGE DANCING.

MISS. ELAINE REVERE.

The eminent teacher and composer of stage, character, novelty and ballet dances. Originality in artistic ensemble dances, costumes and effects. Fe pendent by leading artists. Pupils at all leading Private and class. Studios 940, No. 6 West 14th street, New York.

MR. HARRY PEPPER,

THE VOICE

ITS PRODUCTION, TRAINING AND CULTIVATION. Pure school of ballad singing taught. Ladies and gentlemen prepared, concert, etc. for the stage, opera, concert, etc., both vocally and dramatically. Vocal Studio, 313 West 23rd Avenue, near 8th Street, New York.

STREET CAKE WALK INSTRUCTION, MASQUERADE DANCES, CLASSIC AND FANCY DANCES.

MISS ADELINE STANHOPE,

Principal of the Empire Theatre Dramatic School. PRIVATE PUPILS RECEIVED. Address Empire Theatre, New York City.

American Academy of The Dramatic Arts

Lyceum School of Acting.

Established 1884.

FRANKLIN H. SARGENT, - President.

Class begins monthly. Regular course now open to applicants. The only school of acting connected with the Lyceum Theatre. Catalogue sent on application to

PERCY WEST, Business Manager.

The Berkeley Lyceum,

19 and 21 West 44th Street, New York.

The Press Clipping Bureau,

68 DEVONSHIRE ST., BOSTON,

since August 1, 1888, has cut and filed all the criticisms and reports of dramatic and operatic performances printed in the 2,000 papers it reads daily.

These are For Sale at Five Cents a Clipping.

They include no advance notices, personals, or any advertising matter; but simply descriptive or critical accounts of performances given. They are classified by companies, and can be examined at the Bureau Office, or will be sent C. O. D. with privilege of inspection.

THE PROFESSIONAL WOMAN'S LEAGUE.

19 West 9th Street, New York City.

CLASSES

are established in Music, Vocal and Instrumental; Dancing, Fencing, Physical Culture, and graded classes in French and German.

Practical and Artistic Dresses and Costumes made to order at short notice, and Moderate Prices.

For terms, and all information, apply at the League Rooms from 9 a. m. to 6 p. m.

OPIUM HABIT IN ALL ITS FORMS.

MORPHINE, COCAINE, LAUDANUM AND KINDRED HABITS.

CORRESPONDENCE CONFIDENTIAL. PAMPHLET AND PARTICULARS SENT FREE. ADDRESS NATIONAL HEALTH CO. PARSON BLOCK, OMAHA, NEB.

PHOTOGRAPHS OF

PROFESSIONAL CARDS.

D. S. VERNON

FIVE SEASONS BUSINESS MANAGER FOR VERNONA JARBEAU.

Specially Engaged to Direct the Tour of the

NEW MUSICAL FARCE-COMEDY,

A Baggage Check

By CHARLES E. BLANEY.

ADDRESS, 164 WEST 70TH STREET, NEW YORK.

ELEANOR MERRON

Leads, Lyceum Theatre, 1892. AT LIBERTY. Agents or Managers.

Lucille La Verne

LEADS IN STOCK CO.

Address Grand Opera House, San Francisco, Cal.

EDWARD M. FAVOR

PRINCIPAL COMEDIAN RICE'S 1492 COMPANY.

Address Garden Theatre.

MARIE HALTON

ADDRESS LOW'S EXCHANGE, 949 BROADWAY.

ANNABELMONT

AT LIBERTY AFTER APRIL 30

LEADING COMEDY BUSINESS. JUNE in BLUE JEANS, 1893.

Address this office.

SADIE MARTINOT

DISENGAGED.

Address this office.

HY. W. DODD

Operatic Comedian. At Liberty.

Address this office.

Mr. JOHN F. WARD Mrs.

Re-engaged by MRS. POTTER AND MR. BELLEW for their forthcoming American tour.

Address Players.

William Courtleigh

FRANK LAYSON, IN OLD KENTUCKY.

ACADEMY OF MUSIC.

MISS

AGNES LANE

At Liberty.

MR. AND MRS.

W. A. WHITECAR

(LAURA ALMOSNINO.)

WHITE SQUADRON FOR SEASON 1893-94.

Marie Carlyle

LESSEE DISTRICT—FIFTH AVENUE THEATRE.

Carl and Theodor Rosenfeld's Company.

MISS

FLORENCE EVERETT,

Accompanying

MR. FREDERIC WARDE and MR. LOUIS JAMES.

Emelie, Portia, Hermione, Nervia, etc. Second Season.

TOILET ARTICLES.

C. D. HESS'

GREASE PAINT

AND

POWDERS TO MATCH.

CREAMS, PASTES, ROUGES, ETC.

The finest improved stage make-up in world. Try them. For sale everywhere.

YOUTHFUL TINT MFG. CO., ROCHESTER, N.

FOR SALE BY

Oscar F. Sommer, 11 West 28th St.
E. S. Pendler, 1659 Broadway.
J. J. Hart, 2 Union Square.
F. F. Brown, 2208 Third Avenue.
Phil. Hartfield's Sons, 204 Bowery.
William Wilson, 1261 Broadway.
S. Rosenstock, 259 Seventh Avenue.
William Wels, Seventh Avenue, cor. 28th St.
Maddock Pharmacy, 1407 Broadway, opposite Casino.
J. C. Martin, 261 Eighth Ave., cor. 20th St.
Jackson's Pharmacy, 259 7th Ave., cor. 25th St.
Hazard, Hazard & Co., 1150 Broadway.
Paul F. Mahn, cor. 42d Street and Eighth Avenue
Professional Woman's League, 19 West 9th St.

MME. BAILEY'S SURE HAIR GROWER

is guaranteed to produce a THICK, SOFT AND BEAUTIFUL head of LONG, FLOWING HAIR in 8 to 12 WEEKS. A purely vegetable and positively harmless compound. Endorsed by leading physicians. Two or three packages will do it. Price 50 cents per package, or three for $1. Sent by mail prepaid. BAILEY SUPPLY CO., COOPERSTOWN, N. Y.

CHAS. L. LIETZ.

Successor to Reiner & Leitz.

THEATRICAL WIG MAKER

Grease Paints, Powders, Etc. A large stock always on hand.

29 WEST 28TH STREET, New York.

COSTUMES.

M. Herrmann, Costumer

29 WEST TWENTY-SEVENTH STREET,

Near Broadway.

The Eaves Costume Co., 42 East 12th St. Near Broadway, New York.

Members of the profession requiring stage costumes will find it an advantage to get estimates from us. All our work is first-class, our terms quite reasonable, and the experience of the undersigned as an actor and costumer for over thirty years enables him to make valuable suggestions to those who are in doubt as to what is the "correct" thing. Over 4,000 costumes kept constantly on hand for rent and sale. ALBERT G. EAVES, President Eaves Costume Co.

DOBLIN TAILOR

884 Broadway

Spring and Summer Styles now ready. Rules for self-measurement sent on application

TRANSPORTATION.

W. McCARTY LITTLE, President. J. H. JONES, Sec. and Treas.

UNION Transfer and Storage Co.

TELEPHONE CALL, 10th Street, 119.

121 TO 125 E. 22D ST

Between Express, Storage, Packing, Furniture Moving.

Please get our estimate

MOVING OF THEATRICAL COMPANIES A SPECIALTY.

Atlantic Transport Line

NEW YORK—LONDON.

Richmond	April 7
Manitoba	April 17
Mobile	April 21
Massachusetts	April 28

These fine twin-screw steamers have been specially constructed for the London trade. They are fitted with electric lights throughout, and have splendid accommodations for a limited number of first-class passengers.

SALOONS AND STATEROOMS AMIDSHIPS.

For freight, passage, and other information apply to the NEW YORK SHIPPING CO., General Agents, Produce Exchange Building, 4 Broadway, N. Y.

TAYLOR TRUNKS

131 W. Madison St. CHICAGO—105 E. 42d St. NEW YORK

SUPERB LITHOGRAPHS, MAGIC LANTERNS AND SLIDES SEND FOR CATALOGUE. 323 CENTRE ST. N.Y.

GOOD NEW PLAYS

For sale or on royalty. First-class people supplied. Quotes booked. COLONEL T. P. MILLIKEN, General Theatrical Agent, Palmer's Theatre Building, New York.

T. W. MULLALY,
Produced with Success.

CHAS. E. BLANEY'S
Latest Triumph.

A SUMMER BLIZZARD

A Cyclone of Merriment, Culminating Into a Whirlwind of Joy. The Comic Current of Wit, Humor, Mirth and Music is a Hot Wave of Success

The new musical farce called A Summer Blizzard, written by Charles E. Blaney, whose distinction hitherto has depended upon his authorship of A Railroad Ticket, made a big hit. The newcomer is a stayer and a winner. The play has a plot; it is not heavy enough to deaden the show, yet strong enough to sustain a lively interest throughout the course of three acts brimful of fun and music.—KANSAS CITY JOURNAL, March 26.

Mr. Blaney is the author of that successful skit, A Railroad Ticket, but the Blizzard should completely eclipse the successful record of the Ticket. Firstly, it is a much funnier piece, with a lot of new material. The lines are bright and clever, and the situations well found and original. The characters are new and are outlined with clearness and vigor. His Phoney Dice and Helen Blazes are as clever and well-wrought as any of Hoyt's famous characters.—KANSAS CITY TIMES, March 26.

Two Complete Sets of New and Novel Scenery.

PRESENTED BY THE FOLLOWING WELL-KNOWN PLAYERS:

Louis Wesley,
Chas. A. Burke,
Alf. C. Pearce,
W. H. Murphy,
W. H. Humphreys,
Edward Lang,
Harry E. Fairbanks,
Harry Putnam,

Nellie Rosebud,
Mamie Taylor,
Edna Leigh,
Stella Leigh,
Jeanne Graves,
Cora Williams;
C. Wm. Reinhart,
Musical Director;
Gotham City Quartette.

Blanche Walworth,
Frankie Peterson,
Marguerite Durand,
Jessie Reaves,
Willard Eldridge,
Thomas Ferguson,
B. F. Deschaue,
L. B. Carter.

We did a few things to them last week at the Grand, Kansas City. Stood them up at every performance.
A few open dates this season after April 15 for week stands only. Now booking above attraction, also R. E. Graham in his new comedy (who is playing to the greatest success during his starring career) for next season.

MULLALY BROS., Proprietors.

For time season 1899-00 address
J. A. REED, Business Manager, en route.

For season 1899-00 address D. S. VERNON, 164 West 79th Street, New York City.

CYRIL NORMAN'S SCENIC PRODUCTION.

BLUE GRASS

WILL CONSIDER OFFERS
FOR
WEEK STANDS ONLY!
Some Good Open Time in APRIL.

MOUNTED AND PRODUCED
With Every Scenic Investiture
ABSOLUTELY PERFECT.

CYRIL NORMAN, SOLE OWNER.

For Time Address GEORGE T. EDGE, Acting Manager,
American Theatrical Exchange, 1482 Broadway, New York

THE NEW FROTHINGHAM,

SCRANTON, PA.

The Handsomest and Best Appointed Theatre in Pennsylvania.

Centrally Located.
Seating Capacity, 1,600.
Ground Floor.
Fire Proof.
Gas and Electricity.
Twenty-One Boxes.
Twenty-Two Dressing Rooms.
Stage, 64x40.
To Gridiron, 60 Feet.
Proscenium Opening, 30x38.

THE FROTHINGHAM was opened on Monday evening by SOL SMITH RUSSELL in April Weather. Regarding THE FROTHINGHAM he said: "I cannot remember having anywere had the pleasure of appearing in a better or more complete playhouse in every detail."
OPEN TIME in April and May. Will book only first-class attractions. For time apply to

Or to Klaw and Erlanger, New York Representatives. JOHN H. BLACKWOOD, Manager.

TO LET. The Hoboken Theatre. For terms apply to Edward Hoag, Second National Bank Building, Hoboken, N. J.

PLAYS translated from the FRENCH or GERMAN. Apply to J. F. E., Room 80 University Building, New York.

WANTED—OPERA HOUSE.

Good Opera House in Gotebiet town or city, either on percentage or direct lease for a term of years. Must be in first-class order. Address J. E. WEST, acting manager of Primrose and West's Minstrels, as per route.

Henry C. Miner's Enterprises.

Miner's Fifth Avenue Theatre, New York.
Miner's People's Theatre, New York.
Miner's Stewart Theatre, Newark, N. J.
Miner's Bowery Theatre, New York.
Miner's Eighth Avenue Theatre, New York.
Cable address, "MINER." Address all communications, FIFTH AVENUE THEATRE, New York.